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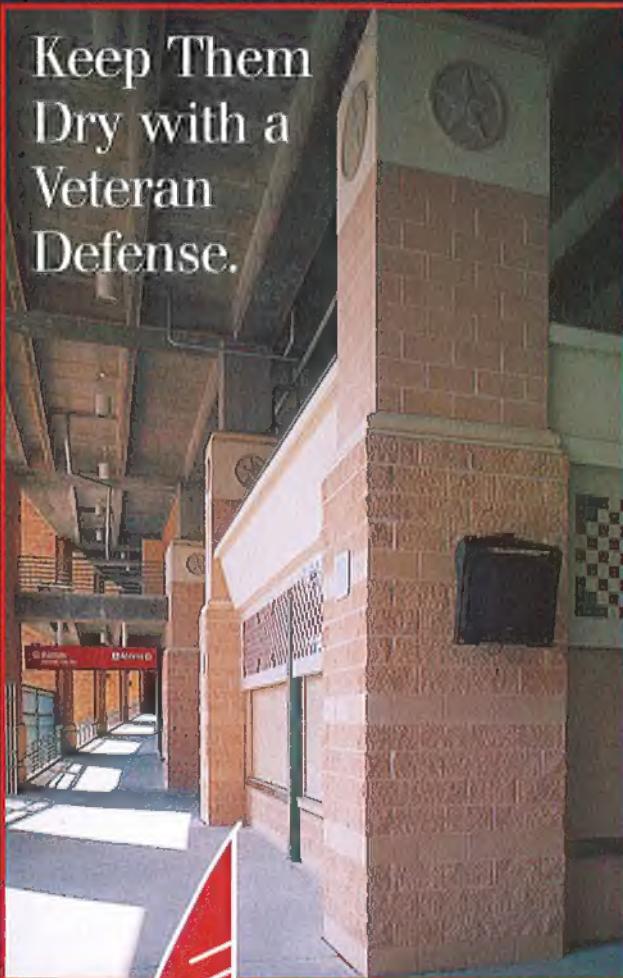
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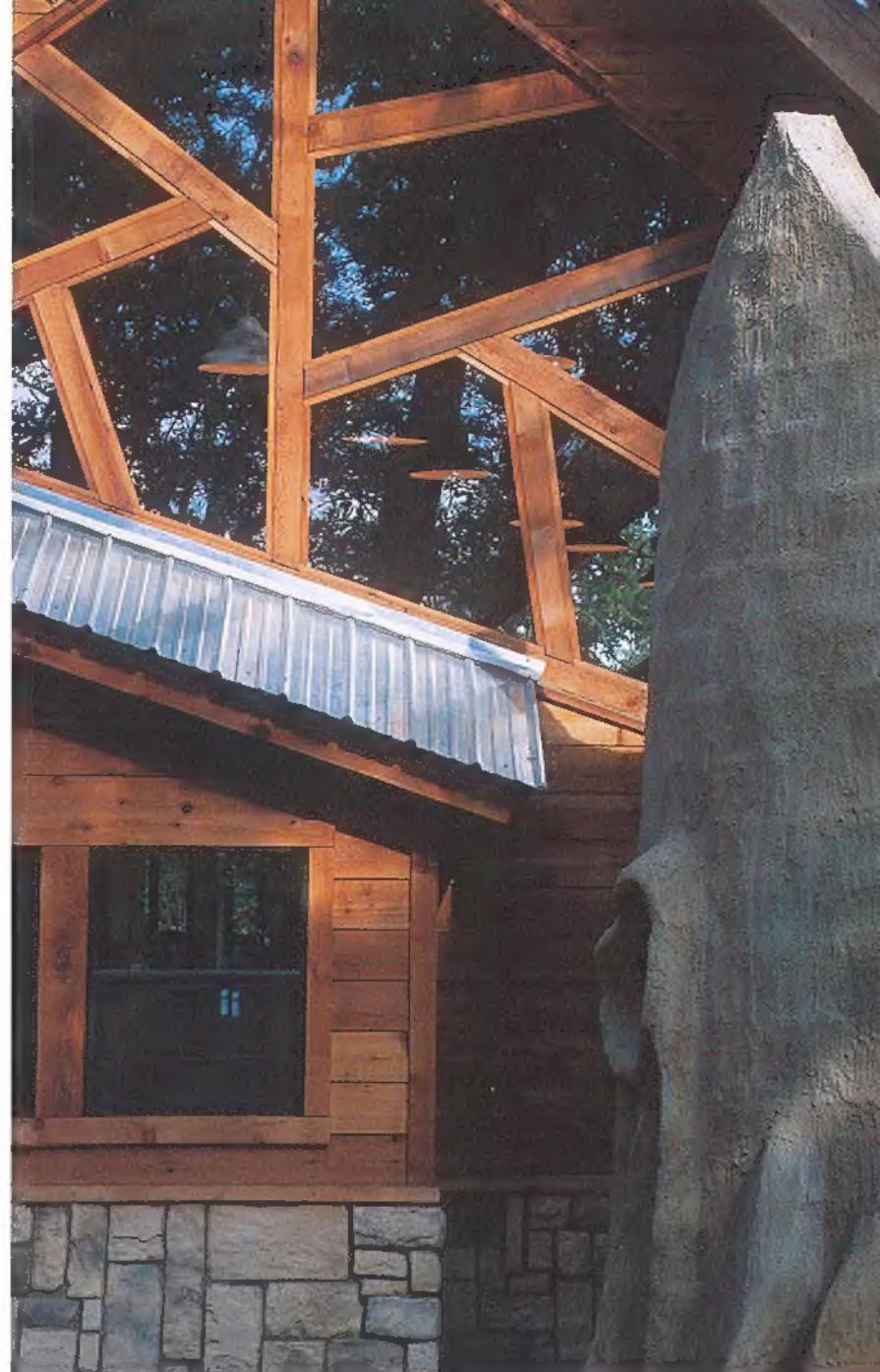
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(on the cover) The Gilbert House, Lovelady; photograph by Paul Hester;

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UPCOMING ISSUES

We invite submissions of project and story ideas for upcoming issues of *Texas Architect*.

November/December 2001—"Public Spaces"
(deadline: June 4)

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Backyard Discoveries



Lake/Flato's Pine Ridge Residence, in rural Anderson County, is an ideal perch from which to ponder the mysteries awaiting discovery; photo by Paul Hester.

SOUTHEAST TEXAS IS, IN THE WORDS OF PHOTOGRAPHER KEITH CARTER, "the most exotic place I know." Carter should know. The Jefferson County native travels the globe in search of the mysterious, to capture on film dream-like images of people, animals, and ephemeral events. Carter could choose to live anywhere. Yet he's remodeling the family homestead in one of the older sections of Beaumont, very much content to return to his corner of Southeast Texas after his latest jaunt to Argentina or New Guinea or wherever he has gone to investigate some wondrous realm that has caught hold of his imagination. Who can't admire someone with such open-mindedness, someone who still looks for mystery in his own backyard?

The backyards of East Texas are many, and mystery waits patiently in each one. The individuals who seek evidence of that mystery are few. Raiford Stripling certainly found his share in San Augustine County and other rural areas at the eastern reaches of the state. Stripling was the region's preservationist nonpareil, an architect who spent a good deal of his career working to save historic buildings from obscurity and neglect. His enormous contribution is documented in Michael McCullar's *Restoring Texas: Raiford Stripling's Life and Architecture*, now out of print. In this issue of *TA*, Longview architect Jeff Potter highlights Stripling's mission to preserve the built environment of East Texas. See page 22 for his "Beyond the Forest" essay on East Texas architecture, in which Potter calls for more architects to follow in the footsteps of that eminent preservationist.

Dallas architect Willis Winters, also a *TA* contributing editor, is currently at work documenting historic structures in East Texas as part of *Buildings of Texas*, a book to be published by the Society of Architectural Historians. Winters is concentrating his research on buildings in Jefferson, San Augustine, Palestine, Marshall, Nacogdoches, Clarksville, Paris, Crockett, Huntsville, Tyler, and a handful of other towns. The oldest building on his list is the Milton Garrett House in San Augustine County, built in 1826 from hand-hewn heart-pine logs. Raiford Stripling bought the house in 1970, restored it, and lived there until his death in 1990. For an excellent description of the Garrett House, see *Early Texas Architecture* by Gordon Echols, recently reprinted by Texas Christian University Press. *TA* wishes to thank Echols, professor emeritus of architecture at Texas A&M, for permission to publish two of his photographs in this issue. *Early Texas Architecture* served as a jumping-off point for the research that went into producing this edition of *Texas Architect*, and Echols's work is another illustrious example of the wonderful things that are waiting to be found in one's own backyard.

The *TA* staff welcomes Judey Dozeto as associate publisher. She takes over responsibilities of the magazine's business side from Canan Yetmen who spent six years working on *TA*, the last three as publisher. We were very sorry to see Canan leave, but we all wish her the best in her new endeavor. By the same token, we are pleased to have Judey as part of the team.

STEPHEN SHARPE

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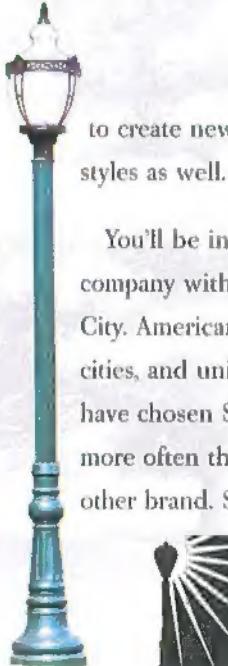
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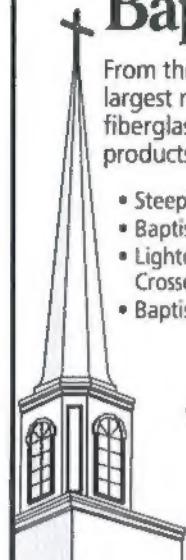
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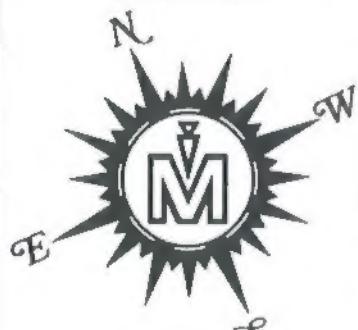
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CLARIFICATIONS In the last issue of TA, photo credits were inadvertently omitted from images of the winners of AIA chapter Design Awards for the Lower Rio Grande Valley, San Antonio, and Fort Worth. Here is a complete list of the winners with the names of the photographers.

AIA Lower Rio Grande Valley

Custom Residence, Tom Ashley
Science Building at the University of Texas
Pan American, Paul Bardagjy
Los Tomatoes Toll Station & Administration,
Manuel Hinojosa & Leigh McCleod
St. Charles Park, Rudy Gomez
Coastal Banc, William Rios

AIA San Antonio

Ann Richards Middle School, Greg Hursley
UT Pan American Engineering Building,
Paul Bardagjy
Air Barns, Dawn Laurel
Bartlit Residence, David Lake
San Pedro Springs Lake/Pool/Bath House,
Leigh McLeod
Frost Bank/De Zavala Branch, Craig Blackmon
Northeast Baptist Office, Craig Blackmon
Havana Riverwalk Inn, Paul Bardagjy

AIA Fort Worth

Cross and Porte Cochere at St. Michael
Catholic Church, Michael Lyon
Texas & Pacific Railroad Passenger Station
Restoration, Charles Davis Smith
The Eler Annex Restoration, Arthur Weinman
Valeo Electronic Systems Fort Worth Assembly
Plant, Robert Gries
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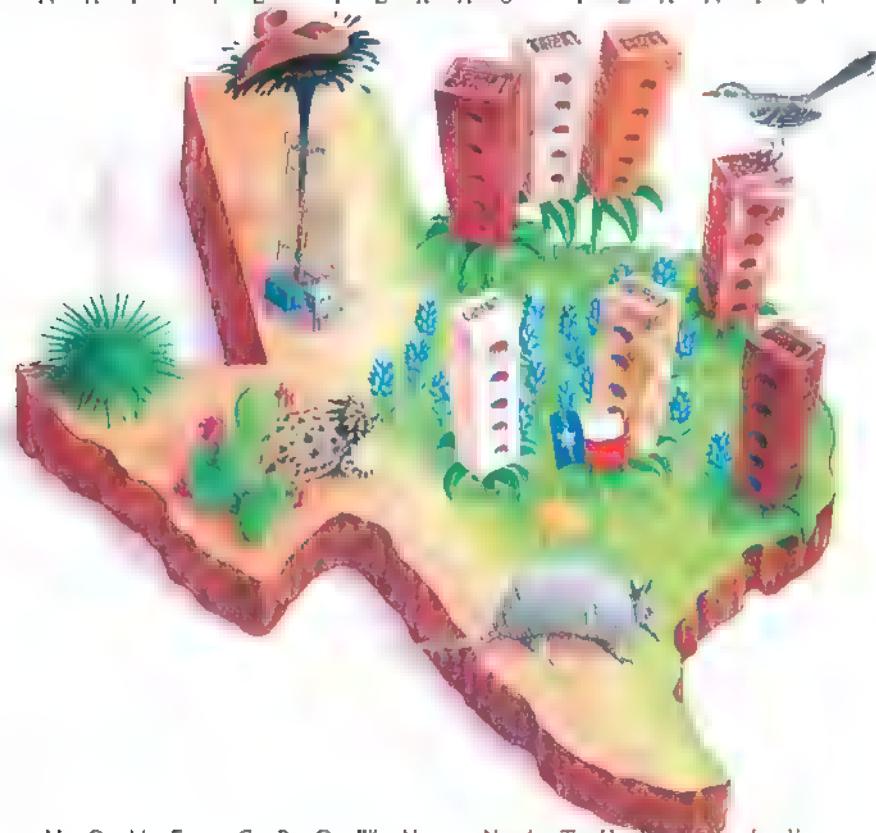
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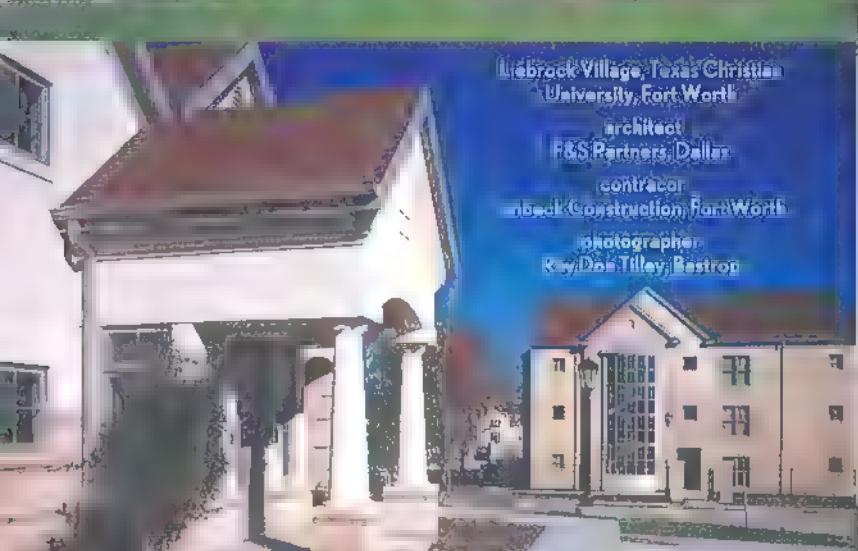
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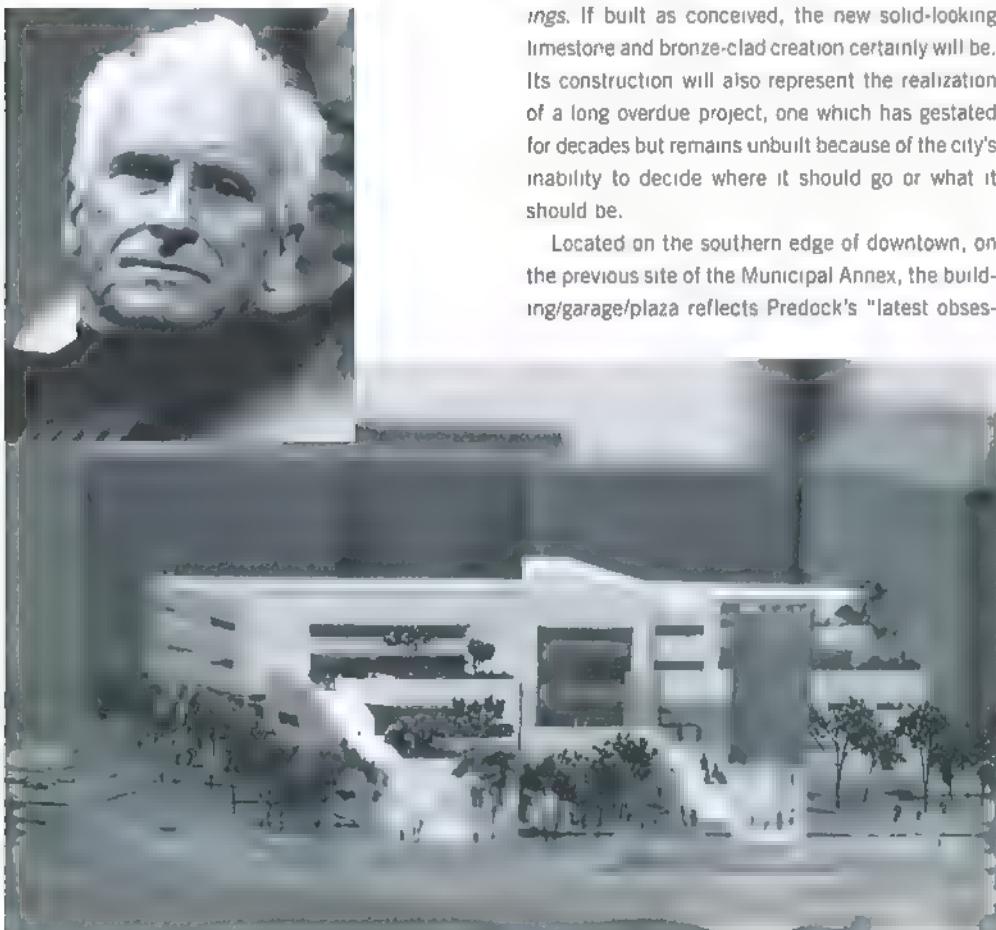
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Antoine Predock was on hand when the Austin City Council approved his model for the new City Hall; photos by Taylor Johnson/Austin American-Statesman.



Austin Approves Predock's City Hall

AUSTIN In early February, the City Council approved Antoine Predock's preliminary design for a new City Hall, voting six to one in favor of his conceptual efforts to make the council's home "feel special." It was the New Mexico architect's third public presentation of the project. The capitol city's latest flirtation with leading-edge design may lead to a project that just might be built this time, broadening its success with building begun with its award-winning and user-friendly airport. The new City Hall's planned June 2002 start and November 2003 completion closely coincides with the construction schedule of another high-profile project also on the downtown's south side—the Austin Museum of Art by Gluckman Mayner (see *TA* November/December 2000), designed around a similar limestone/water/underground-parking program.

The last time Austin had an opportunity for a building by a celebrated architect—Herzog & de Meuron's Blanton Art Museum for the University of Texas—the project was abandoned because the design didn't stylistically match the existing buildings on campus. Ironically, this time the client explicitly mandated that the architect provide an Austin City Hall that will be *unique from its surrounding buildings*. If built as conceived, the new solid-looking limestone and bronze-clad creation certainly will be. Its construction will also represent the realization of a long overdue project, one which has gestated for decades but remains unbuilt because of the city's inability to decide where it should go or what it should be.

Located on the southern edge of downtown, on the previous site of the Municipal Annex, the building/garage/plaza reflects Predock's "latest obses-

sion with strata." The Albuquerque-based architect has taken his visual cues from the natural and informal environment of adjacent Town Lake (a dammed section of the Colorado River) rather than from the orthogonal context of the more immediate man-made structures. The project is tucked into a notch created by the taller backdrop of three new buildings now under development for Computer Sciences Corporation, designed by Lawrence Speck of Page Southerland Page Architects. (The CSC complex will take up most of three contiguous blocks—two of the buildings, on the eastern and western flanks of the City Hall site, are currently under construction, and a third, to the immediate north, is planned.)

Although dwarfed by the massive CSC structures, the new City Hall will take a highly visible downtown position. The proposed south-facing structure will occupy an entire block which is the northern terminus for South First Street, a busy thoroughfare that crosses one of three heavily traveled bridges into the heart of this rapidly growing city. Rather than creating a building that unnecessarily screams for attention in such a prominent location, Predock has opted for a processional soft edge to Town Lake. Still, because of its conspicuous site and its four-story transparent lobby vortex playing off a luminescent tower in the foreground, it is inevitable that the new civic structure will become a landmark, particularly at night, despite its relatively low contextual profile. Even though separated from Town Lake by busy Cesar Chavez Boulevard, Predock's proposed City Hall unexpectedly continues the lake's waterfront landscaping with shady live oak and deciduous trees, a grassy plaza, landscaped terraces, and a rock-escarpment water feature.

Expected to cost \$29 million (part of a total \$37.3 million project), the proposed 115,000-square-foot civic structure will contain offices for City Council members and the city's legal and management staff, representing one-fifth of the municipality's office space needs. With parking becoming an ever-elusive downtown commodity, a three-level parking structure (featuring moving water in a centrally located light well) will be located below ground level. Predock is working on the project with an Austin design team, Cotera, Kolar, Negrete & Reed (CKN&R).

According to Phil Reed, the CKN&R principal-in-charge, the conceptual design developed from a collage of images—including those of local legendary musicians Janis Joplin and Stevie Ray Vaughn, and views of area rock formations and spring-fed creeks—as well as the numerous disparate demands of an exhaustive 500-page program (one-year in the making) by Carter & Burgess. Prior to the council's vote for approval, Predock shared his concept dur-

ing two public forums held in early January. The general format was a thirty-minute presentation by Predock followed by an hour of fielding questions and responding to comments from the public about the design. Predock seemed to genuinely welcome the public's input because he acknowledged that his proposal is still a work in-progress and wanted to reserve the right to fine-tune his concept. The defining moment of the presentation at the first forum came when he was asked about the irony of including a water feature for a municipal building

in a region that is prone to seasonal droughts. Predock adroitly responded that the rocks of nearby Bull Creek are beautiful even when dry thus making the proposed water feature (not in the program) a viable, year-round, sensory respite.

Sketches of the proposed City Hall are currently on exhibit at eight public libraries around town and are also posted on the city's Web site www.ci.austin.tx.us/cityhall/design.htm.

LAWRENCE CONNOLLY

D/FW Airport Update

D/FW AIRPORT Since construction of Terminal D at Dallas/Fort Worth International Airport was announced last year, several architecture firms have been added to the list of companies working on various aspects of the \$1 billion project.

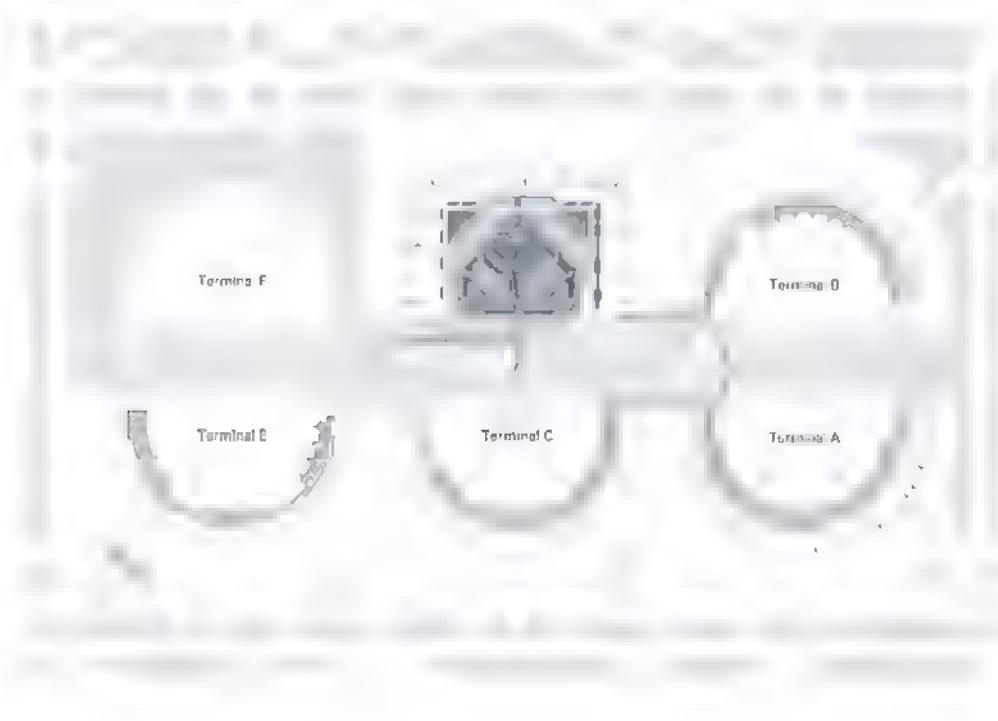
Among those firms are Gresham, Smith and Partners of Dallas, the architect of record for the new terminal's parking garage, and Viadud & Associates of Dallas, architect of record for the skybridge that will link the garage to the terminal. Both projects are scheduled for completion in 2005 and will coincide with work on the main terminal. The 8,100-space garage will rise six levels above grade with two underground levels. The concrete slab has been designed as a cast-in-place, post tensioned, flat concrete slab with perimeter express ramps,

providing direct access to any desired parking destination.

The lead design architect for all aspects of the Terminal D project is HNTB of Alexandria, Virginia, with HKS Architects of Dallas serving as managing architect.

Designed with 23 international gates to serve 2,800 passengers per hour, Terminal D is a part of the airport's \$2.5 billion Capital Development Program.

Rendering shows position of the new Terminal D in relation to the other four terminals currently in operation. Terminal F is planned for the future. Drawing courtesy D/FW International Airport.



brie fs

The Shape of Texas, a radio program about architecture, garnered an Award of Excellence in the 2000 Dallas Press Club's Katie Awards. Airing in 13 markets around Texas, the show is co-sponsored by TSA and Best Western, Inc.

Pierce Goodwin Alexander & Linville of Houston has been chosen to team with Michael Graves to design the Houston branch of the Federal Reserve Bank of Dallas.

Texas A&M architecture graduate students recently took top honors in the national "Aging in Place: A Smart-Aging Residential Design Competition for Students." First place went to Thane Eddington and Bhargav Goswami with Wayne Baker and Aditya Dafre winning runner-up honors.

The Rothko Chapel in Houston has been added to the National Register of Historic Places. The 30-year-old chapel by Philip Johnson, Howard Barnstone, and Eugene Aubry, is a legacy of arts philanthropists John and Dominique de Menil.

Groundbreaking in January marked the official start of construction of the \$48 million **Nasher Sculpture Center** in Dallas. Architect Renzo Piano and landscape architect Peter Walker are collaborating on a 2.4-acre park to exhibit sculpture from one of the world's greatest private collections.

Peter Goldstein and Douglas Dover of Dallas received an honorable mention in the Architecture for Humanity's Kosovo Housing Ideas Competition, which asked architects to design transitional housing for refugees of the Balkan civil war.

Of Note: First *TA* Editor Dies

HOUSTON

David C. Baer, editor of *Texas Architect* from 1950 to 1958, died recently in Houston. He was 96.

Baer produced the first editions of *TA* a half century ago on an off-set press in the basement of his Houston architecture firm. As chairman of TSA's public relations committee, he was charged with using the magazine as a vehicle to explain architects' professional services to public officials and opinion leaders. Baer, with the help of freelance publicist Patrick J. Nicholson, generated articles to fill an eight-to-ten page publication that they folded, stapled in the middle, and mailed to municipal governments around the state.

"Somebody had to do it, and I knew a little about printing," Baer recalled several years ago. "I had worked my way through college in a printing establishment and had picked up the knowledge we needed to get the magazine started."

Speck Plans Departure from UT Dean Post

AUSTIN Making good on his promise to resign as dean of the University of Texas at Austin School of Architecture, Lawrence Speck, FAIA, is preparing for his departure. More important, he is planning his "life after dean," a future which will include more practicing of architecture, more writing, and more teaching.

"I will continue teaching at UT," Speck said recently. "I enjoy teaching. I am looking forward to being able to do so much more than I have been able to with heavy administrative commitments."

Speck announced his resignation in late 1999 to protest the UT Board of Regents handling of the design review process for the Jack S. Blanton Museum of Art. In a highly publicized controversy, the Swiss firm Herzog & de Meuron walked away from the museum commission following the firm's inability to satisfy regents' demands for a building that would closely conform to the master plan for the Austin campus. Frustrated with the treatment Herzog & de Meuron received, Speck quickly informed UT officials that he would leave his position as soon as a replacement was found or, if no dean had been hired before the start of the 2001 fall semester.

The search for a replacement began last September and continues. Steven Nichols, PhD, JD, a UT associate professor in the College of Engineering, is chairman of the search committee which includes

architecture school students, staff, and faculty. In mid-February, Nichols said the committee had received several applications and expects to hire a new dean before Speck leaves. "It is our intent and desire to have someone on board in September," Nichols said.

Speck's work with Page Southerland Page includes several recent projects which soon will become high-profile fixtures of Austin's skyline, including a trio of office buildings for Computer Sciences Corporation on the south side of downtown and the 23-story CarrAmerica office tower on West Sixth Street. Leaving behind the day-to-day responsibilities of the dean's office, Speck said, will afford him more time for his work with PSP. He has been associated with the firm since 1984 and last year became a principal.

"I will also be able to practice with much greater flexibility than I have been able to as dean," Speck said. "My work at Page Southerland Page is very satisfying right now, and I am looking forward to being able to make a greater contribution there."

Speck joined the architecture faculty in 1975 as an assistant professor and was appointed dean in 1992. With 386 undergraduate students, 218 graduate students, and 48 full-time faculty members, the school is the fifth largest of the state's seven accredited schools of architecture. The School of Architecture will honor Speck's work as architect and dean on May 4 at the annual Interior Design Gala.

STEPHEN SHARPE

Overland Hosts Renewable Energy Workshop

SAN ANTONIO Working with the U.S. Department of Energy, Overland Partners of San Antonio recently participated in a renewable energy workshop that focused on Overland's designs for a visitor center at the environmentally sensitive Bracken Bat Cave Nature Reserve in the Texas Hill Country.

The planned interpretive facility was chosen as a model for federal study because the project offers a unique opportunity to showcase renewable technologies and building strategies appropriate for construction over the Edwards Aquifer Recharge Zone. The two-day workshop was held in November as part of the energy department's Rebuild America Program. A second planned project, retrofitting existing Alamo Community College buildings with energy-efficient technologies, was also discussed during the workshop. Participants said the impact of the workshop will far exceed the two featured projects, and will have broad applications for years to come.

"We know that both projects benefited a great deal from this workshop," Todd Walbourn, Overland's project architect for the Bracken Bat Cave Visitor Center, said. "We expect the experience of the workshop will continue to have an impact, as participants work together to expand ideas proposed here to other projects."

Other workshop participants included officials from the National Renewable Energy Laboratory, professors and students from the University of Texas at Austin, Texas A&M University, and the University of Texas at San Antonio. Co-sponsors were the Department of Energy, Solar San Antonio, Texas A&M Energy Systems Laboratory, and Bat Conservation International (BCI).

BCI has hired Overland to design the visitor center at Bracken Cave, the world's largest bat colony, which is home to approximately 20 million Mexican free-tailed bats. BCI wants the interpretive center to illustrate the ecological and economic importance of bats. In addition, to demonstrate the interdepen-

dence that exists among humans, wildlife, the land, and aquifers, BCI wants the facility to model environmentally sensitive building design, innovative construction, and resource conservation.

One outcome of the workshop has been the continued study of an on-site biological wastewater system at Bracken Cave that will push the designers to think how the system could satisfy more than on-site wastewater treatment, "gray" water retrieval, and water harvesting. Robert Shemwell, an Overland partner and the workshop's coordinator, said the design team will explore a proposal for a pond to store rainwater and treat water for geothermal heat exchange and irrigation, while providing fire protection for the remote site and supporting wildlife habitat. "It's a prime example of how the strategic thinking the workshop promoted was able to integrate several good ideas and weave them together leading them to produce an even stronger, more holistic solution."

STEPHEN SHARPE

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what architect was named

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Health Care Architecture Exhibit



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TEXAS HOSPITAL ASSOCIATION

2001

CALENDAR

RDA Forum Takes on Houston Air Quality

The Rice Design Alliance brings together business and civic leaders for "The Sky is the Limit: An RDA Civic Forum on Houston's Air Quality." The forum is a response to political advertisements during last year's presidential election that portrayed Houston as the nation's most polluted city. Discussions will center on the effects of urban planning on the city's air quality and the potential economic consequences of non-compliance with federal guidelines limiting air-borne contaminants. Free to the public, the forum begins at 7:30 p.m. at the Brown Auditorium at the Museum of Fine Arts, Houston. MARCH 7

New Meadows Museum Opens

An international festival of opening events will celebrate the opening of the new Meadows Museum on the campus of Southern Methodist University in Dallas. A slate of private and public events will lead up to the formal dedication ceremony, open to the public, on March 25. The inaugural exhibition will be "Poetics of Movement: The Architecture of Santiago Calatrava," a retrospective of the work of the Spanish architect-engineer-sculptor. The Meadows' permanent collection includes masterpieces by Velázquez, Ribera, Zurbarán, El Greco, Murillo, Goya, Miró, and Picasso. Regular museum hours will resume on April 1. For more information, call 214/768-0357. MARCH 20 31

Historic Preservationists Sponsor Conference

Experts in architecture, archeology, and economic development will gather in Austin for the 2001 Annual Historic Preservation Conference. Organized around the theme of "Hometown Preservation: from Grassroots to Great Visions," the conference is co-sponsored by the Texas Historical Commission, Preservation Texas, and the Texas Historical Foundation. Three days of seminars, workshops, and round-table discussions will take place at Austin's Marriott Hotel. Call 512/463-6255 or visit www.thc.state.tx.us for more information. APRIL 19-21

El Paso Exhibits Ansel Adams Collection

"Ansel Adams: Classic Images" at the El Paso Museum of Art will feature epic landscapes of the American West by the nation's most renowned photographer. The 75 photographs in the exhibition comprise part of the artist's acclaimed "Museum Portfolio." The museum's permanent collection includes European art from the thirteenth through the eighteenth centuries, American art from the nineteenth through the twentieth centuries, and contemporary works from Mexico and the southwestern United States. Visit www.elpasoartmuseum.org or call 915/532-1707



Pittsburg Primary School



Tower Beverages



The Cowan Center

Three Design Winners in Northeast Texas

LONGVIEW/TYLER Three projects shared honors in the annual Northeast Texas chapter of the AIA design awards. In all, eleven projects were submitted into the competition held in October.

An Award of Design Excellence went to the Pittsburg Independent School District's Primary School by Thacker Architects of Longview. The new 70,000 square foot facility in Pittsburg was completed in 1998 with a budget of \$5.2 million.

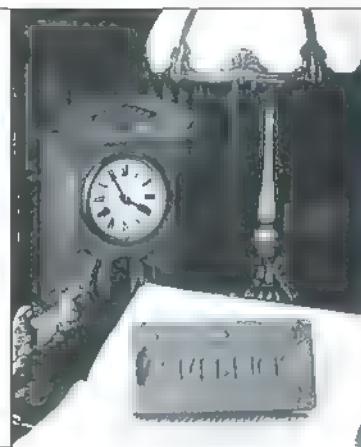
Tower Beverages (featured on page 36) by Duane Meyers, AIA, Architect, of Longview won an Award of Merit. Designed as office space for a local beer distributor in Longview, the architect used mostly off-the-shelf materials to keep costs within the range of \$65 per square foot.

An Award of Merit/Interior went to the R. Don Cowan Fine & Performing Arts Center at the University of Texas at Tyler by C/A Alliance Architects of Longview.

Jurors for the competition were Mark Morris and John Grable, both partners with Lake/Plato Architects of San Antonio, and Stephen Sharpe, editor of *Texas Architect*.

"Acme Handmades" Open a New Chapter in Brickmaking

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Dallas Chooses 17 Award Winners

DALLAS The Dallas Chapter of the AIA held its annual design award competition in September. Of the 111 built projects submitted, twelve winners were chosen. "The layer of sophisticated work coming from this community is of the quality that you won't see everywhere," said juror Merrill Elam of Scogin, Elam and Bray Architects.

Honor Awards were bestowed on A.H. Meadows Animal Health Care Facility at the Dallas Zoo by Oglesby-Green Architects, Rave Motion Pictures Corporation Headquarters by Design International, Dallas International School by Cunningham Architects, The Band Shell at Fair Park by AAE Architects, and Art in the Neighborhood Building by Dan Shipley Architect.

Merit Award winners include TXU Customer Service Center by Cunningham Architects, Addison Circle by RTKL Associates, Restaurante Izu by Hellmuth, Obata + Kassabaum, 6862 Residence by Buchanan Dunn Architects, and Block 588 by RTKL Associates.

Jurors for the built competition were Merrill Elam, Scogin, Elam and Bray Architects; Rudolfo Machado, Machado and Silvetti Associates; and Richard Sundberg, Olson Sundberg Architects.

A separate jury that consisted of James Smith, Perkins & Will; Stuart Romm, Praxisthree Architects; and Jude LeBlanc, Georgia Tech College of Architecture, judged unbuilt projects. Seven winners were chosen from the sixty projects that were submitted. Citations were given to Texas Street Loft by Beck Architecture, Rede Globo by Hellmuth, Obata + Kassabaum, Eco Habitron by Sharon Odum/William Baker/Bryan Fishlock, Centre Wilanow by Hellmuth, Obata + Kassabaum, Fence Houses by Edward M. Baum, Zeil Platz by Hellmuth, Obata + Kassabaum, and Facility for the Automated People Movers at D/FW International Airport by KAI Alliance Architects.

The 25-Year Award was given to E.G. Hamilton, architect of the Hexter Residence. Originally completed in 1963, Hamilton designed a striking modern residence in Highland Park for prominent businessman Victor Hexter. In 1998 this house was saved from demolition and restored by its present owners.



CHRIS VAN SHERIDAN

Fair Park Band Shell Renovations



CHRIS VAN SHERIDAN

Dallas Zoo



JAMES F. WILSON

Art in the Neighborhood Building



CHARLES SMITH

Rave Motion Pictures Headquarters



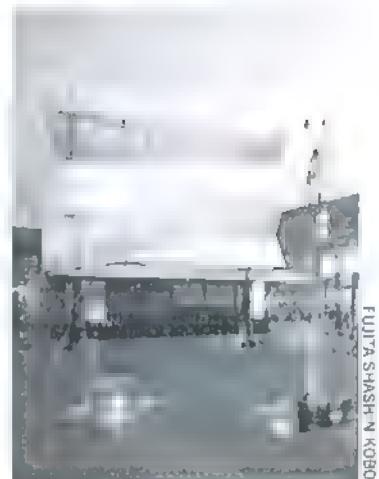
Dallas International School



6862 Residence

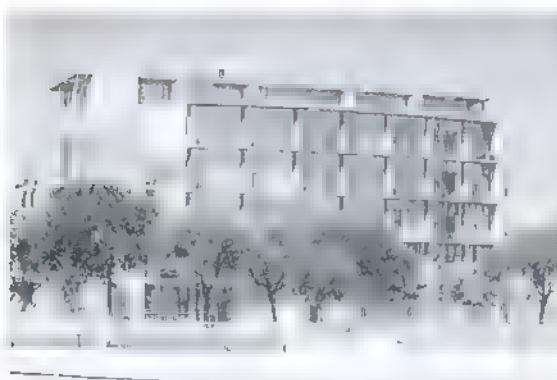


Addison Circle Phase 3

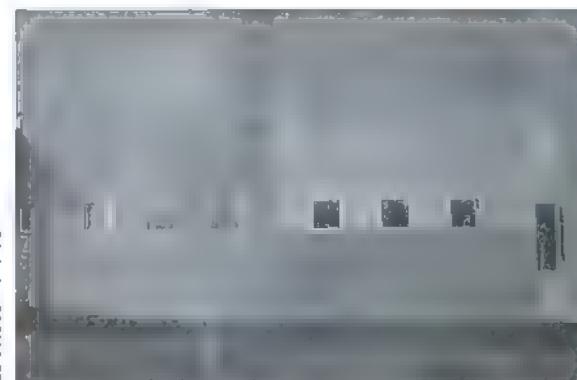


Restaurante Izu

FUJITA SHASHIN KOBOKU



Block 588



TXU Customer Service Center



Fence Houses

RENDERING COURTESY AIA DALLAS



Centre Wilanow

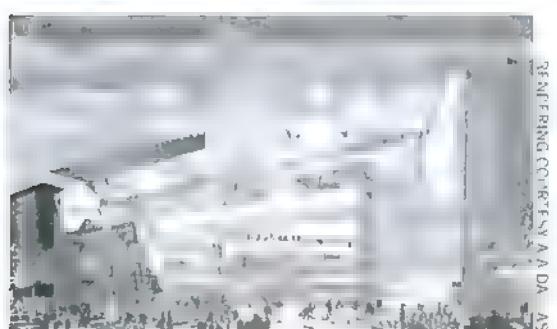


Ecohabitation

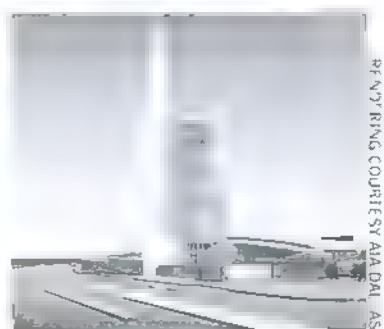


Texas Street Lofts

RENDERING COURTESY AIA DALLAS



Zeil Platz



Rede Globo



Facility for the Automated People Movers

RENDERING COURTESY AIA DALLAS



Nolan Richardson Community Center



The Pavilions



El Paso Museum of Art



Far Niente Residence

El Paso Recognizes Six Projects

EL PASO In the 2000 AIA El Paso Design Awards six projects were chosen by a jury of architecture faculty at Texas Tech University.

Merit awards went to Nolan Richardson Community Center, a public facility for residents of northeast El Paso, by Synthesis Architecture; The Pavilions, a three-building office complex for medical professionals, by PSRBB Architects; and El Paso Museum of Art, a downtown facility for the City of El Paso, by BKM Architects.

Citations were issued to Far Niente Residence and Ehrlich Residence, both private residences, by McCormick Architecture; and El Paso County Juvenile Courts Facility, a 15,000-square-foot two-story facility, by Dimensions in Architecture.

Jurors for the annual competition were Jim White, dean of the School of Architecture, and four faculty members, John White, Michael Peters, Ben Shacklette, and Urs Peter Flueckiger.



Ehrlich Residence



El Paso County Juvenile Courts Facility

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Eminence Provider

Clayton's Galveston:

The Architecture of Nicholas J. Clayton and His Contemporaries

Barrie Scardino & Drexel Turner

Texas A&M Press (College Station, 2000)

291 pages, \$45.00 HC



(below) Nicholas Joseph Clayton as a young man. (below right) Front elevation of Clayton's Ursuline Academy in Galveston, completed in 1895 and demolished in 1962. Images courtesy of the Rosenberg Library, Galveston.



I HAVE BEEN WAITING TWENTY-FIVE YEARS FOR this book. When I was a young architect working for Charles Tapley, Drexel Turner had the room next to mine. Drexel, a Rice classmate, and Stephen Fox were assembling box-loads of historical material and new photos by an even younger Paul Hester on the nineteenth-century Galveston architect Nicholas Clayton. While the name of this local architect was familiar to the few of us who paid attention to history in those days before postmodernism, only a few of his buildings were familiar and little was known of his career. The preface only hints at the vicissitudes of bringing this book to print and we must be grateful to Drexel and his later partner, Barrie Scardino, for their endurance. Even at this late date, *Clayton's Galveston* is the only comprehensive study of Clayton's work (including a complete catalog of buildings and projects). This volume brings the immeasurably added value of documenting the fuller architectural context of Galveston before and after the Great Storm of 1900.

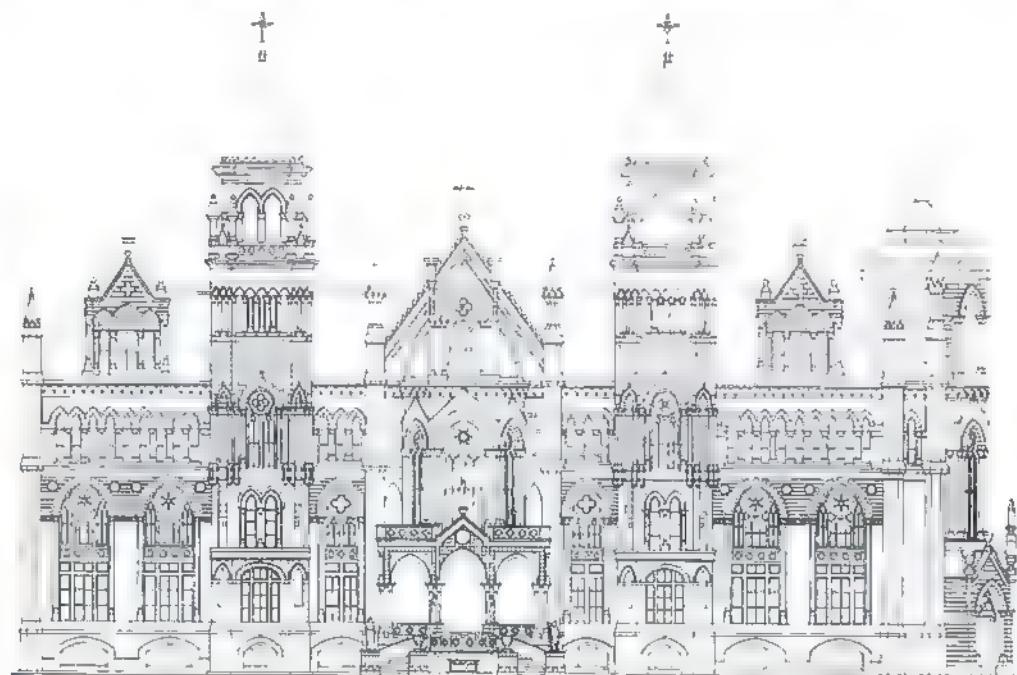
Nicholas Joseph Clayton, aged 31, arrived in Galveston in 1872, just as the city was on the verge of a period of economic expansion that would make it the largest city in the state. His professional experience was minimal, with perhaps some architectural drafting background during the Civil War and in Cincinnati and Memphis before trying his hand in Houston in 1871. His first commission was as supervising architect for the First Presbyterian Church designed by Jones and Baldwin, his Memphis mentors. Within a few years, the ambitious young architect had insinuated himself into the best

commissions for banks, churches, hospitals, public schools, and lavish mansions for Galveston's elite, lending (in the authors' words) "architectural substance to their aspirations during this period of prosperity." During his 40-year career, he completed 200 projects in Galveston and 48 beyond the city. He also designed another 70 unbuilt projects.

The first chapter sets the architectural stage in Galveston before Clayton's arrival—a growing city of mostly wood-framed buildings and a couple of tradesmen/architects. The long second chapter chronicles Clayton's growth as a talented, if self-taught, designer by comparing his work with his national and international contemporaries, architects with whom he was likely familiar. The design characteristics of most of Clayton's principal works are described. The final chapter describes the work of Clayton's contemporaries in Galveston, among them, Alfred Muller, Eugene Heiner, Charles Bulger, and others.

In an afterword, Stephen Fox praises Clayton's "facility at emphasizing the materiality of building construction, his feel for proportion, and his ability to shape space..." But by the 1890s, Clayton's bold Victorian forms were outdated and he was losing major commissions to a younger generation of architects. By his death in 1916, after a decade of professional decline and financial problems, he was nearly forgotten in the city he had helped shape and elevate to national prominence. While Clayton's fate is a sobering lesson about our fickle profession, at least now his life and work is documented.

Gerald Moorhead is a contributing editor to *Texas Architect*.







Cultural
and
Historical
Influences
on
East Texas
Architecture

by Jeff Potter

the Forest

THE MAGNIFICENCE OF A SUNSET SHOULD never be taken for granted. In the vastness that is Texas, a sunrise or sunset is exposed for whatever fickle luminosity it might assume and this has become part of our lore. In eastern Texas these daily events are mostly obscured by forest, and any appreciation of the sky is generally limited to what's there when you look straight up. This prolific forestation seems to be the characteristic for which East Texas is best known, described graciously by one philosophical observer as "embodying the soul of East Texas."

East Texas can be defined geographically by an area covered with fairly dense woods generally delineated on its eastern edge by the Sabine River. Southwestward from Texarkana follow the tall trees in a broad arc sweeping down through Sulphur Springs, Athens, Crockett, and then back to the east by way of Livingston. I'm at home with my description although others may broaden those borders. Some surveys of regional architecture have expanded the area to include the cotton fields of Corsicana and the low oakish canopy of Bryan. Even southeastern

Texas, where irrepressible Cajun influences distinguish the people and the landscape in and around the Golden Triangle, exhibits kinship to East Texas in the environmental sense, but that corner of Texas enjoys a separate history and a singular character.

The history of the built environment in East Texas hardly begins with French or Spanish colonialism. Native populations established earlier communities throughout the region, the Caddo being the largest and most widely settled. The Alabama-Coushatta were a transplant from Alabama, migrating to and through Louisiana generally avoiding the French.

(opposite page) With woodlands lush and abundant, the earliest architecture in East Texas naturally derived from local timber; photo by Kevin Stillman/TxDOT. A high point in the region's architectural history came around the middle of the nineteenth century when exquisite examples of the Greek Revival style arose in San Augustine and Jefferson. (this page) The Presbyterian Manse in Jefferson, one of the finest examples of Greek Revival in East Texas, was probably built in 1853; photo by Gordon Echols.



They brought an interestingly well developed hewn-log form of construction to the area that today are Tyler and Polk counties. Around 1690, Spanish colonists developed settlements along the Camino Real, the "highway" between San Antonio and Natchitoches, in Louisiana. The most well known were the missions San Francisco de los Tejas, Guadalupe de Nacogdoches, and Nuestra Señora de los Dolores which were efforts by the Spanish to counter extensive French influence to the east. These settlements experienced numerous difficulties and were eventually abandoned in 1773. The Spanish influence is significant in the romantic sense yet almost nonexistent in the architectural sense. The local palette of materials was so vastly different as to surely force the abandonment of traditional construction techniques and forms employed at the time in the Bexar District. The Spanish, no doubt, confronted what all builders in East Texas face today—an environment of moisture and insects that is extraordinarily unfriendly.

On a wintry day in 1823 a tall beefy wanderer with a bland, open face like a rising sun stood with his scrawny wife, pudgy eleven year-old son and three mongrel hunting dogs at the edge of rain-filled bayou in the western reaches of the new state of Louisiana. A straggler from Tennessee, who had fled to avoid bankruptcy and jail, he was not pleased with what faced him

James A. Michener, *Texas*

Nineteenth century settlements in East Texas can be divided along two broad lines—early subsistence dwellings and a more sophisticated architecture modeled largely on styles popular in New England. The subsistence dwellings and outbuildings were rep-

licas of successful plans and forms from Louisiana, including raised floors, dogtrot layout, broad porches, high ceilings, and blue marl chimneys. One of the best examples of early Anglo-American structures is the 1826 hewn-log Milton Garrett House in San Augustine County which was documented in the 1920s by restoration architect Raiford Stripling who acquired it in 1970 and lived in it until his death.

Early commercial growth in East Texas was driven by a low-grade agriculture which afforded spotty success as opposed to the consistently prosperous crop yields in the more fertile flatlands of Paris and Corsicana. Nonetheless, trade in the region grew and was accompanied by a more highly developed architecture, characterized by Greek Revival residences and grid-layout business districts adjacent to a railway. The most successful towns—Jefferson, Marshall, Palestine, and Henderson—could attribute their prosperity to cotton. These central business districts took on the same civic character of towns which proliferated all across Texas, with commercial row development emanating from a smorgasbord of styles, occasionally purchased from the Mesker Brothers cast iron catalogue. Today these towns represent an era long gone, their splendid buildings existing at the threshold of decay (at least beyond the perimeter of Main Street redevelopment). The most notable example of a sustained architectural heritage can be found in Jefferson. A cotton town with an extraordinary history, Jefferson enjoys a robust appreciation of its architectural treasures and its history and architecture comprise the commercial focal point of the community.

Jefferson is a showcase of the Greek Revival style as interpreted by East Texans, and several other older communities in the region have fine examples as well. The essence and detailing of these forms found

their way to the new state of Texas in carpenter's handbooks popular on the East Coast and can be seen exercised in the early structures of builder Augustus Phelps in San Augustine. A layering of ironies seems to exist between the Caribbean exported (by way of Louisiana) dogtrot house and the more articulate Greek Revival. Not only were the occupants often economically disparate members of an extended family in this sparsely populated region, but the layout of their houses addressed the oppressive climate in similar fashion. The dogtrot was a rifle-shot solution to the problem of stifling stillness and humidity, while the center-hall Greek Revival plan with its grand vertical scale and openings also addressed this climatic issue effectively, yet somewhat more accidentally. While building in other styles can be seen across the span of the nineteenth century, the inescapable conclusion is that local culture was not compelled to develop its own unique response to the region. Instead, the borrowed style of the Jeffersonian ideal—Thomas Jefferson, that is—fits well as a metaphor for how the cotton economy sought to cloak itself in the splendid vestments of classical Greek democracy.

As construction methods made the transition from hand-hewn to dimension lumber and the railway system connected East Texas to the nation, the timber economy began to emerge. Most prolific in the southern portion of East Texas, the harvesting of pine became a catalyst for commerce in the region. Dimension lumber, later plywood, and now building products made from ever-smaller pieces of the forest have fueled the economies of many counties. Like the petroleum industry, the timber industry fabricates its product in a non-architectural way—at least as compared to a New England shoe factory circa 1900 or a microchip plant circa 2000. The



These two structures represent 150 years of architectural evolution. (far left) Milton Garrett of San Augustine County built his homestead in 1826 using hand-hewn heart-pine logs. Restored by Raiford Stripling in the 1970s, the house served as the restoration architect's residence until his death in 1990; photo by Gordon Echols. (left) At the other end of the timeline is Longview High School by the Allen/Buie Partnership of Longview; photo by Timothy Hursley.

ronmental issues, and school districts are aggressively pursuing improvements to their facilities.

Also similar to the state's other regions is the "family tree" of East Texas architects with roots extending back to a handful of individuals and firms based in Texarkana, Longview, Tyler, and Lufkin. There exist many notable works of the latter half of the twentieth century, with signature styles. The town of Mount Pleasant contains a collection of the work of Louis Gohmert, with its prairie style influence. An hour's drive to the south, several fine projects can be found in Longview, most notably, the First Baptist Church and several residences by B.W. Crain that feel completely at home in East Texas with their generous shaded spaces and St. Joe brick. Also exceptional are the many projects of the Allen/Buie Partnership of Longview, disciplined and consistent in their modernism. The firm's Longview High School won a TSA Design Award in 1976 and the Allen Residence (1980) received international acclaim.

East Texas traditionally has been viewed as a transition between the institutionally ossified Deep South and the no-holds-barred recalcitrance of Texas. Climate, commerce, and culture give form to every region's built environment, and East Texans enjoy the benefits of their own unique blend. Because of this special mix of regional characteristics, the small towns of East Texas are increasingly gaining popularity among city dwellers seeking to live and work outside the congestion of urban centers. What is it that these converts find appealing? Perhaps they find the ready-made romance and embraceable beauty more appealing than Dallas, Houston, or their suburban satellites. The aging architectural jewels found in many of these small towns are manifestations of that romance and beauty. We, as architects, must work to preserve the treasures we've inherited.

With thoughtful stewardship, steady and sustainable growth will one day become a routine aspect of life in East Texas. And certainly the shapers of the built environment should lead the way—after all, we have a fairly untouched canvas and a magnificent palette. The promise of the future is like that obscured setting of the sun: We may not see the sun set, but we're confident that it will rise again tomorrow. ■

Jeff Potter is an architect practicing in Longview

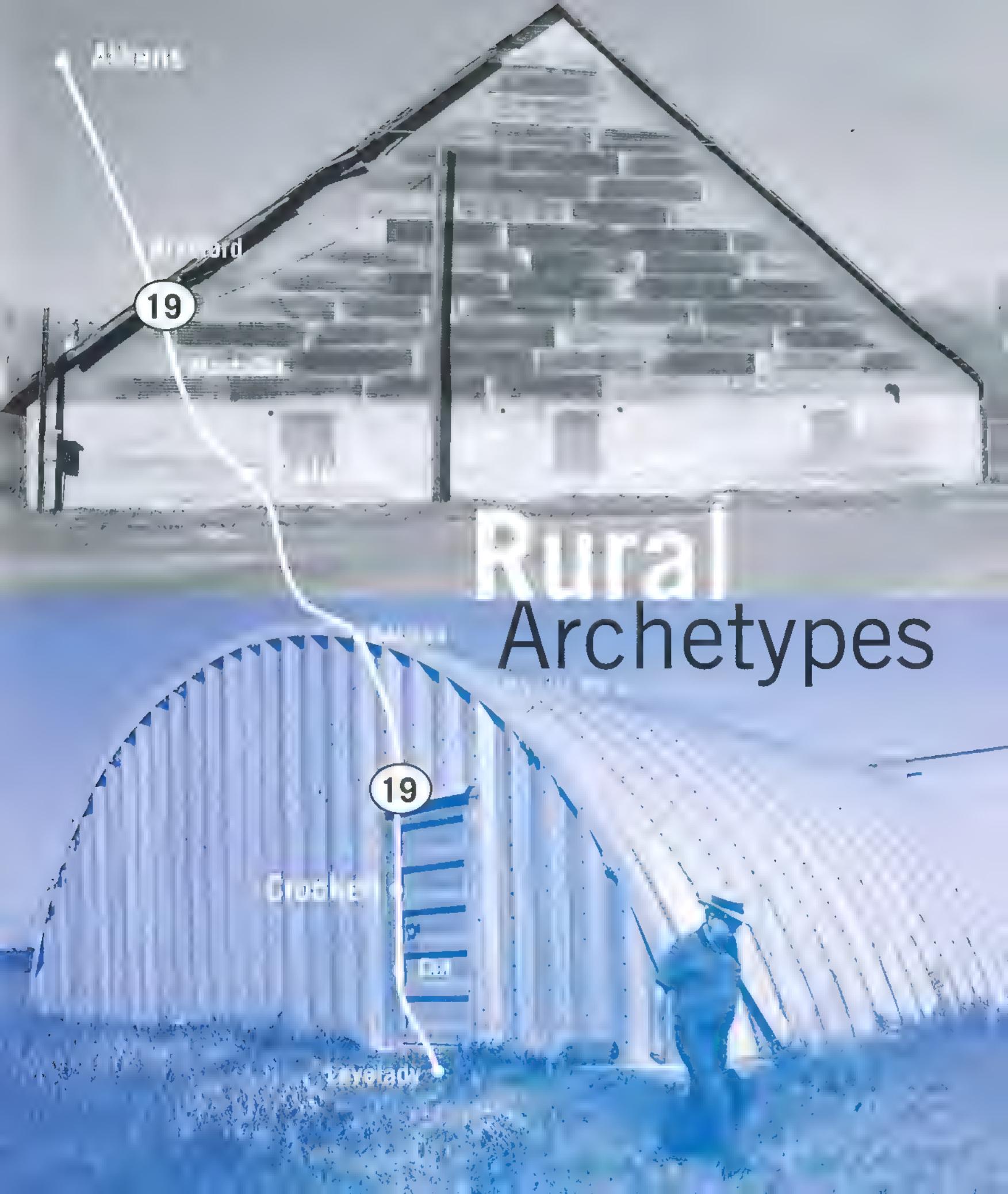
blue marl

Blue marl is notable as it is the indigenous stone of the region. Found randomly and at the surface in small quantities throughout East Texas, blue marl is a soft, amorphous stone that is bluish-gray when removed or fractured, but rapidly oxidizes to vivid ochres and rusty colors.

Unlike stone found in Central Texas, which tends to split and can be worked much more easily, blue marl is generally an unruly and poor building stone. The best examples of buildings incorporating blue marl are small WPA projects of the 1930s, namely Love's Lookout amphitheater and fire lookout (now in ruin) and the Tomato Bowl stadium, both in Jacksonville.



PHOTO COURTESY JACKSONVILLE CHAMBER OF COMMERCE



Rural Archetypes

STATE HIGHWAY 19 RUNS NORTH-SOUTH through East Texas, linking small towns, many with worldly names, such as Canton, Athens, and Palestine. County courthouses pop up into view every thirty miles or so. In between the towns, the highway traverses piney woods, rolling hills, and pastures. Along the way, a traveler encounters roadside oddities. Here, a fruit stand. There, a Quonset hut. Red barns are common. Above, vapor trails criss-cross the sky.

The sights to either side of Highway 19 are a mixture of the familiar and the singular. Tires for roof ballast are not uncommon. A house painted the color of Pepto Bismol is unique. Along this stretch of asphalt, one may discover a house—or maybe two—which although familiar is very different from any other.

One house by Val Glitsch near Lovelady and another house by Lake Fiat near Palestine are situated seventy miles from each other, almost at opposite ends of Highway 19.

Lovelady is just south of Crockett, deep in the pine forests at the southern reaches of East Texas. The landscape is less rolling and the pastures more plentiful. Named after the area's original surveyor, Cyrus Lovelady, the town has no direct connection to romance. However, there's an annual festival called the Lovefest, appropriately held near Valentine's Day. Locals describe Lovefest as a wholesome family event which features a barbecue, a baby beauty contest, a greased pig and calf scramble, and the coronation of the Lovefest queen. Another, less romantic, of Lovelady's claim to fame

is the nearby Eastham State Prison where Bonnie Parker and Clyde Barrow freed their partner-in-crime, Raymond Hamilton, and four other prisoners in 1934.

Located on 600 acres of farmed-timber property, the Gilbert House is sited on 35 acres of open pastureland overlooking a nine-acre fish pond. The house is identifiable by its simple metal roof, which slopes toward the bordering pines. At its heart is a screened porch which links the two building bars. The eastern bar is one story and contains the living room and kitchen. The western bar, which houses the bedrooms, is two stories and its height shades the porch area. The plan is reminiscent of a dogtrot house and the southerly winds are directed through the porch by the dense pine borders to the west and north. The porch can be used most of the year—metal awnings on the south block the summer sun and translucent lumasite panels on the north block the winter wind, but not the light.

Glitsch surveyed the bar, shed, and gable forms of the local buildings and barns during design. In fact, the Gilbert House is located on the site of the former cattle barn, so it's not surprising

(opposite page) Corrugated metal is a ubiquitous feature to the landscape of rural East Texas; top photo by Rebecca Boles, bottom photo by Val Glitsch. (bottom left) Locals say there's nothing in Lovelady like the Gilbert House. (bottom right) The interior sports the same simple materials as the exterior.



PROJECT Gilbert House, Lovelady

CLIENT Tony and Judy Gilbert

ARCHITECT Val Glitsch, FAIA Architect

CONTRACTOR Broxson Construction

CONSULTANTS Matrix Engineering, Inc. (structure)

PHOTOGRAPHER Paul Hester

RESOURCES CONCRETE MATERIALS: Texas Concrete Chemicals CONCRETE STAINING: Kemiko GRANITE- International Granite and Marble, METAL MATERIALS: MBCI METAL WORK: MetalLab pre-fabricated STRUCTURAL WOOD: Allpan, GLULAM-LAMINATED LUMBER: Anthony Forest Products, LAMINATES: Pionite (Panotam) SIDING: MBCI METAL ROOFING: MBCI, METAL WINDOWS: Kaiserhol Windows, PLASTIC GLAZING: American Acrylic Corp., TILE: Dal-Tile, PAINTS: Martin Senior Paints Cabots Stains and Devoe Paint (ICI)





PROJECT Pine Ridge House, Brushy Creek

CLIENT Name withheld by request

ARCHITECT Lake/Flato Architects, Inc

CONTRACTOR Don Romer Construction Management

CONSULTANTS John Phifer Mars (interior)

Lundy & Associates (structural); Bos Lighting Designs (lighting); Mesa Design Group (landscaping); Kings Creek Landscaping (pool)

PHOTOGRAPHER Hester + Hardaway

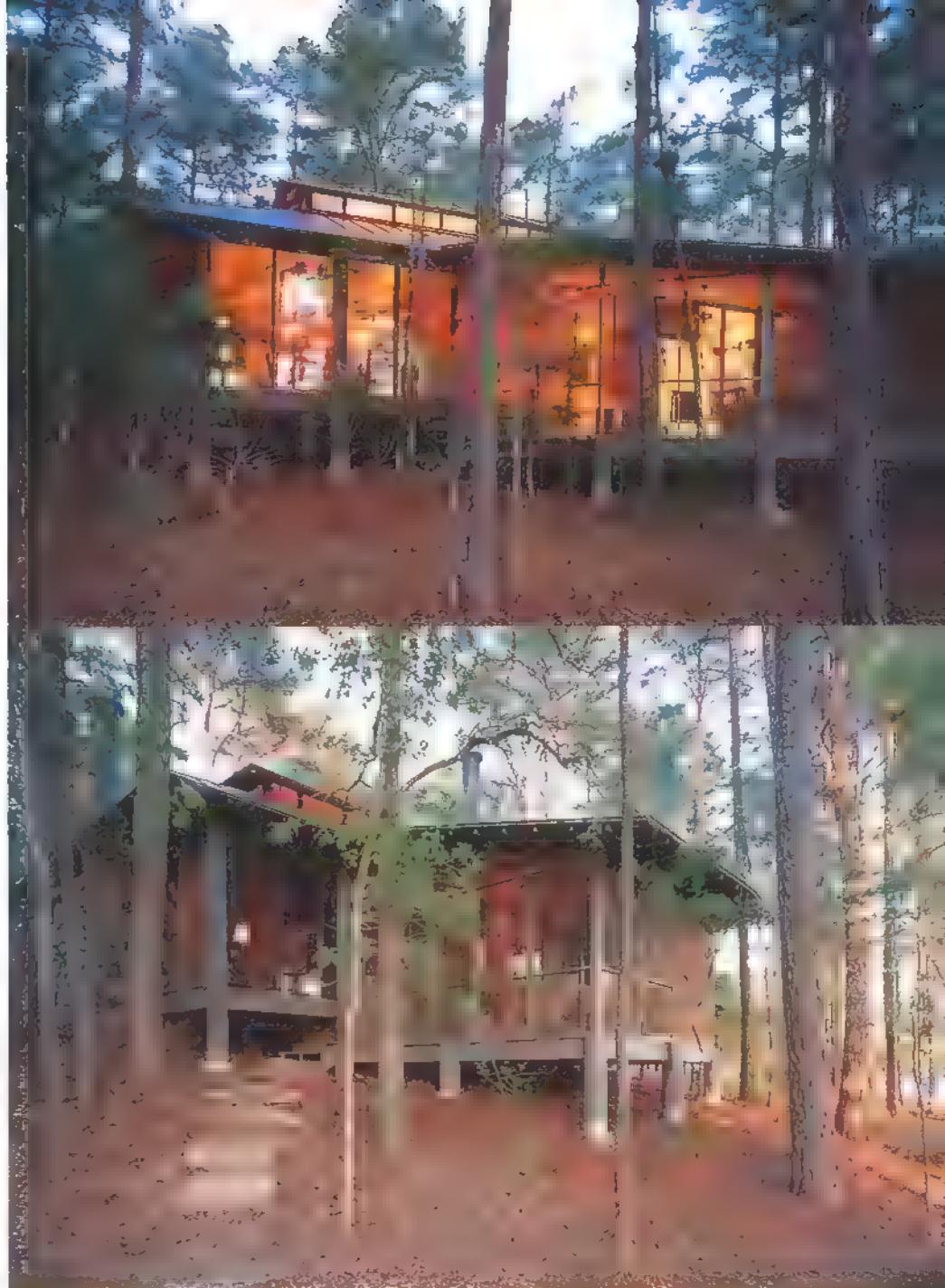
RESOURCES MARBLE TILE: IMC-Dallas, GALVANIZED PIPE FITTINGS: Kee-Klamp Pipe Fittings, WATERPROOFING AND DAMPROOFING: Owens Corning, ICYNENE INSULATION: The Icynene Insulation System, GYPSUM BOARD FRAMING AND ACCESSORIES: US Gypsum, SEMI-TRANSPARENT STAINS: Benjamin Moore

that galvanized metal siding is the predominant exterior building material. Glitsch prefers simple materials that require little maintenance for rural homes. Local building materials were the basis for other interior materials, including wood scissor-trusses, pine ceilings, concrete floors, and screen doors. The green and yellow color palette of stained materials derives from the surrounding grasses, weeds, and wildflowers.

The Gilbert House looks vaguely familiar, but it definitely bears a modern sensibility. It is intelligently located to capture the views and the prevailing breezes, yet its design eclipses the merely func-

tional. Lovelady's only hardware store, Broxson Hardware and Construction, served as the general contractor. Broxson's owner can assure you there is nothing in Lovelady quite like the Gilbert House.

Traveling north on Highway 19 from Lovelady, the landscape fills with more pine trees and gathers even more hills. Train tracks parallel the highway along most of its way toward Palestine. Founded in 1846 as the county seat of Anderson County, it was named for Palestine, Illinois, the former home of one of its original settlers, the Rev. Daniel Parker. Compared to Lovelady, Palestine with almost 20,000 inhabitants, is approaching big city status.





Northwest of Palestine, after a series of turns on farm-to-market roads, following directions provided by a retired rural mail carrier, I finally arrived at the gate of the Pine Ridge Residence. Almost as circuitous is the path from the front gate to the house. The property stretches over approximately 670 acres, and the road to the building site took me through pastures, by a pond, weaving through pines and oaks to a ridge at the northern edge of a 100-acre lake.

The Pine Ridge Residence, actually four pavilions designed by Lake/Flato as a group, responds more to the privacy of the woods over the openness of the pasture. The pavilions are totally surrounded by trees, and their design appears to be derived from a local vernacular form—the lake house on stilts. Telephone poles support the buildings above the natural fall of the land toward the lake. The northern elevations have limited openings in the cedar facades, while the southern elevations incorporate

large glass windows providing panoramic views to the lake and a taller ridge to the south. Trees dominate the near and distant views.

The site issues concentrated on the daily and seasonal movement of the sun, the relationship of pavilions to the lake, and the ease of circulation among them. Each of the pavilions is planned for a private view of the landscape. The living room/dining/kitchen and the master bedroom pavilions both include a screened porch for enjoyment of the southerly breezes off the lake and the sounds of the wind through the pines. An elevated wooden bridge joins the entries to the guest room and bunkhouse pavilions.

Located at two opposing points along Highway 19, each of these two houses bears witness to its designer's intent for it to blend with the local vernacular. But the Gilbert House and the Pine Ridge Residence both end up upstaging those same East

Set on piers made from telephone poles, the Pine Ridge Residence corresponds with the vertical essence of the surrounding pine forest. Large apertures, either screened or glazed, are positioned to focus views on the best features of the site.

Texas archetypes. The houses respond to the unique characteristics of their sites—each providing long views over lakes while also keeping mindful of the seasonally intense sun and pleasant breezes. One residence watches over the pasture, the other is enveloped in the trees. I started my trip with a premise that in East Texas, the barns are huge with lots of character, but the houses tend to be small and predictable. Mostly, that's true, but sometimes there are exceptions to the rule. ■

Rebecca Boles is an architect practicing in Arlington.



New Model for Silsbee

PROJECT Silsbee Motor Company, Silsbee
CLIENT Silsbee Motor Company

ARCHITECT Bob Robinowitz, Architects

CONTRACTOR McGinnis Construction

CONSULTANTS Wilson McClain (landscape)

PHOTOGRAPHER Paul Hester, Hester + Hardaway

JUST NORTH OF BEAUMONT IS THE TOWN OF Silsbee, population 8,000, which promotes itself as "the car trading capital of Texas." The efforts of a car dealers' advertising cooperative in the 1960s created this nickname for the town, and clustered along the town's main roads are many new and used car businesses. U. S. Highway 96 has become the preferred location for businesses catering to those working in Beaumont and living in Silsbee. Restaurants, small strip shopping centers and car dealerships form a ragged commercial district carved piecemeal out of the dense pine forests of East Texas.

Rounding a bend on U. S. 96, the rising roofline of the Silsbee Motor Company announces the loca-

tion of a remarkable addition to Silsbee's dispersed commercial district. Designed by Houston architect Bob Robinowitz, the new building houses the offices for the business, which relocated from an old gas station to this new location. Set on a point of land between the main highway and a small residential street, the rectangular metal building has a large projecting glass bay that forms the lobby of the building.

In contrast to surrounding businesses, the entire site is treated as one composition: building, sales lot, landscaping and circular raised concrete display areas have all clearly received the same level of attention. Robinowitz worked with landscape architect Wilson McClain and interior designer Sue Ellen Jordan to set Silsbee Motor Company apart from its competitors. "We wanted to get away from the good-old-boy square building," according to Richard Hardy, one of the business' three partners.

Robinowitz deftly utilized the standard components of a typical pre-engineered building, eschew-

ing a gabled roof form for a monopitch roof, which extends to cover the projecting glass lobby. Galvalume metal siding covers the roof and walls of the building and forms small canopies over the side windows and doors. Though small in size at just 2250 square feet, the building feels larger because of its spacious lobby, which mimics the indoor showroom of a large new car dealership. Light yellow walls and blue-green stained concrete floors (scored by the owners with a circular saw) give the building its particular personality.

The north side of the building is composed of offices for the three business partners. Each office has French doors leading to a side patio unexpectedly furnished with three palm trees and three metal stock tanks converted into small fountains, creating an intimate garden just a step or two from the car lot.

Although the main purpose of the building is to sell cars, the heart of the building is actually a full kitchen located in its center. An adjacent conference room serves as a dining room for staff and visi-

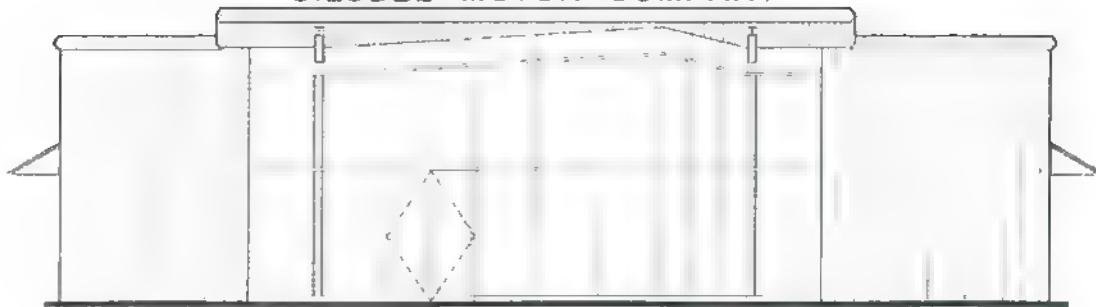
SILSSEE MOTOR COMPANY

tors. The kitchen is the hallmark of this business, with partners Mark Hill and Richard Hardy the acknowledged cooks. Says Hill, "Salesmen spend a lot of time here so it needs to be nice." While the kitchen feeds the business staff, customers are regularly treated to meals from a slow-cooking barbecue pit parked at the front corner of the building adjacent to the patio.

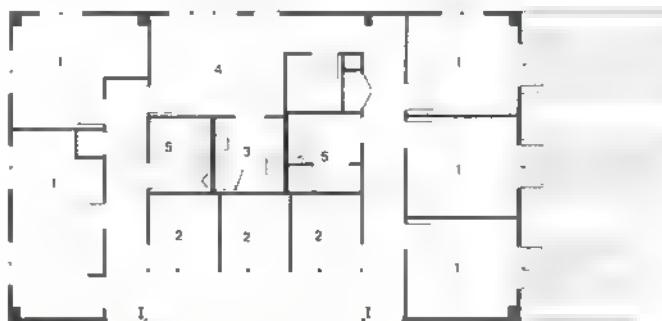
The use of an architect for the design and construction of the Silsbee Motor Company was a radical departure from conventional wisdom. Explains partner Alan Sanford: "In the used car business, it used to be that you didn't spend a penny on anything if you didn't have to." For the partners, the building is the outward symbol of the business that they have worked to build over eight years. Staff, customers and even competitors agree that, in the words of Richard Hardy, "there's nothing like this around here. People love it. They dearly love it."

Mark Oberholzer practices architecture in Houston

RESOURCES UNIT PAVERS: Pavestone; ENTRANCES AND STOREFRONTS: Vistawall; ACOUSTICAL CEILINGS: Armstrong; PAINTS: Sherwin-Williams; PRE-ENGINEERED BUILDINGS: National Building, SITE LIGHTING: Spalding



EAST Elevation



FLOOR PLAN
1 OFFICE
2 SALES
3 KITCHEN
4 CONFERENCE
5 RESTROOM

Having an architect design a car dealership was a first for "the car trading capital of Texas." The owners say everyone in Silsbee loves the new building.



Tree top Adventure

By Dan Shipley

PROJECT Bette's Treehouse, Anderson County
CLIENT Girl Scouts of Tejas Council
ARCHITECT Good Fulton & Farrel
CONTRACTOR Dwain Harris Building
CONSULTANTS Scott Freeman, Ron Dykstra
PHOTOGRAPHER Charles Davis Smith

THAT'S "EAST" TEXAS. NOT "EASTERN" TEXAS The "ern" is fine for other states but it won't do in Texas where East, West, North, and South describe not regions but entities. East Texas begins before Louisiana even has a chance to end, connects Oklahoma with the Gulf of Mexico, disappears, roughly, along the contour of Interstate 45. To be in East Texas is to be in a cover of deep green where the sky is not spacious and the presence of a vista means you are overlooking a reservoir. Trees are always in the way, blocking not only your view but also the prospect of a humidity relieving breeze.

Despite its lush forest, East Texas is not known for treehouses, owing primarily to the fact that its trees are about as climbable as the telephone poles they eventually become. (Treehouses do better in the Hill Country where live oak trees in their decidedly un-lumber-like repose offer languid branches, receptive to climbers and dwellings.) Treehouses can actually exist in the absence of trees altogether be-



cause what matters is not so much the tree as it is the idea of being up in the air looking down through the light-filled gaps beneath your feet to the ground far below, preferably out of the sight of parents. They must be a primal building type, otherwise why would we find them so captivating? Guggenheim and Getty commissions may come and go, yet treehouses are what matter to real architects.

In quiet woods along the western front of East

Texas, Camp Bette Perot at Beaver Creek Ranch has entered its third decade of service. Operated by the Girl Scouts of Tejas Council, the camp occupies 1,200 acres of land previously used as a hunting club. Carefully developed to appear undeveloped, the camp includes a lake and an equestrian center. Paved areas are minimal and the main roadway, designed as a meander, effectively exaggerates the distance between points as it loops about the camp



(opposite page) Perched on stilts, the buildings tread lightly upon the forest floor. (top) Wide overhangs emphasize the sheltering quality of the cabins. (left) Building materials meld with the natural surroundings. (above) Conceptual sketch illustrates the idea of treehouse-like buildings. The framing system was simplified during construction.

(top) Glazed gables infuse the lodge interior with natural light. The random pattern of the muntins refers to tree branches. (bottom) The playful roof line and Disneyesque tree trunk set a convivial tone at the lodge entrance.

buildings. The original buildings, built in the seventies, are wood-sided and generally sited so as to be incidental to the landscape. In this regard they clearly descend from the exemplary state park projects completed in the 1930s by the Works Progress Administration. In form, however, they are suburban and lacking in rustic charm.

As facilities manager for the Tejas Council, Scott Freeman plans and implements capital improvements at Camp Bette. It is a challenging job, simultaneously demanding that he be both pragmatist, thinking about long term operational and maintenance costs, and romantic, dreaming about ways to enhance the experience the individual scout. These apparently opposed concerns led Freeman to thoughts of a new building type as he contemplated the need for additional cabins, one that would somehow be more akin to the natural surroundings. With serendipitous timing the Perot family approached the Tejas Council with an offer of financial support for just such new construction.

Freeman turned to Good Fulton & Farrell Architects of Dallas for help in giving form to his vision. Having worked previously with the architects he knew they could work in a collaborative arrangement. The building program called for four cabins to sleep eight girls each, adult quarters to sleep four, restrooms, and a lodge with kitchen and commons. The conceptual program called for an inspired practicality to replace the prosaic practicality of previous projects.

It is a credit to the architects that they really studied the site. David Farrell and Scott Wegener shot grades and located trees themselves. No surveyor's drawing could convey the quality of information gleaned by such a hands-on site investigation. Later, as the architects labored over the design, it was their familiarity with the site that helped them arrive at the solution. At a point when the massing of the buildings was problematic, Wayne Andrast suggested that the program functions be separated from each other and distributed across the site in open spaces between the trees. Wegener says, "Wayne sketched it out and we knew we had it, and Scott Freeman knew it, too. From that point on it was just a matter of tweaking the parts."

The architects gave Freeman construction drawings in the form of a builder's set, which is similar



to a screenplay in that the emphasis is on the big idea, leaving many details to be worked out in the field. The quality of projects built in this arrangement usually depends on the quality of the big idea that gives the impetus. This project is successful because the ideas that underpin it are strong and clearly realized. Likewise, Freeman himself took on a portion of the construction, bringing experience and, more importantly, an on-site vision for the project that established clear priorities to aid in the daily process of decision making.

The siting of the project is key. The visitor leaves his vehicle for a hundred-foot stroll along a path through the trees and arrives upon a wooden porch

deck at grade. To the left is the lodge. To the right is the adult quarters and restrooms. Straight ahead is an open deck with a fireplace. As one crosses the deck, the unseen grade below quickly drops away, and upon reaching the guardrail the visitor is surprised to find himself up in the air. Radiating from the deck are four elevated walkways, each leading to a cabin. It's Swiss Family Robinson meets the ADA. The cabins are not built into trees but rather are like trees themselves. Each sits on exposed post and beam framing some five to seven feet above ground level. The cabins are simple rectangular volumes with wall-to-wall windows on two opposing sides and beds arranged barracks-style. Each mat-

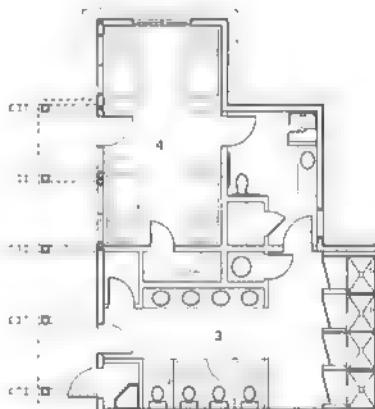


tress rests on a hollow wooden plinth that provides storage for backpacks and other possessions. A small porch in the back gives each cabin a private space. Over the door to that porch is a through-the-wall heat pump that is deceptively simple. It not only solves the problem of tempering the air but it does so without the visual clutter that a split system would pose with its tether of insulated piping, condensing unit, and concrete pad. The project connects with the site through its separation from the ground. By hovering respectfully at a fixed level, the buildings emphasize the natural lay of the land as it flows down through the project.

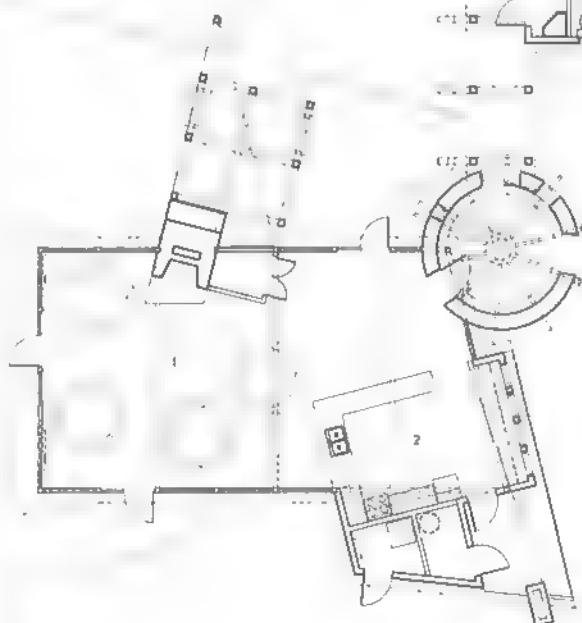
The six buildings utilize the same materials. The framed exterior walls are cedar-sided, windows are aluminum, the roofs are metal. Interior walls and ceilings are covered in stained birch plywood with joints trimmed in screen molding. Time-proven materials such as cultured stone and yellow pine flooring were chosen for their durability. Exposed roof framing was considered for the lodge but rejected out of fear of creating a haven for spiders. (Too much nature could discourage the clientele.) Thick concrete countertops in the lodge kitchen add a sense of permanence and solidity to complement the wooden envelope.

All buildings, architect-designed or not, influence the lives of the people who use them, often in ways that were not intended. It is easy to imagine the positive influence of this project. Having spent a weekend in Bette's Treehouse, daughters around the state will be returning home with the sense that they have just completed the first leg of a great adventure. ■

RESOURCES MASONRY UNITS: Palastine Concrete Tile Co.; CULTURED STONE: Texas Stone Designs; LUMBER: Boise Cascade PRE-FABRICATED TRUSSES: Panel Truss, Glued-Laminated Timber; Panel Truss; LAMINATES: Wilsonart; BUILDING INSULATION: Owens Corning; SIDING: Plumb Forest Product; METAL ROOFING: Wheeling Corrugating Co.; METAL DOOR AND FRAMES: Premidor; HAND-CARVED RED OAK ENTRY DOOR: Richard Wincorn Studio; METAL WINDOWS: Summit Windows; GLASS: ACI Distribution; WOOD CEILINGS: Georgia Pacific; WOOD FLOORING: Georgia Pacific; PAINTS: Sherwin-Williams; PONDEROSA PINE CABINETS: Terry Manufacturing; PINE BEDS: Walter Kochler Furniture



FLOOR PLAN
145 SQ FT
251 SQ FT
351 SQ FT
4 STAFF



Dan Shipley practices architecture in Dallas



BEERY Promotional

by W. Dean Rowell

PROJECT Tower Beverages of East Texas, Longview

CLIENT Tower Beverages of East Texas

ARCHITECT Duane Meyers, AIA

CONTRACTOR Transet Company

CONSULTANTS Bill Harris (structural); Chad Breaux (MEP) System Test Engineers (MEP)

PHOTOGRAPHER Sam Smead

BARNS AND BILLBOARDS LINE THE HIGHWAYS of East Texas. Mingled with the rolling hills and pine trees, these structures are no cause for surprise in a region with such a deep-rooted agricultural history and an equally ingrained love of the open-road. Tower Beverages in Longview has merged both of those cultural symbols to create a new office building

Situated in an industrial area west of a busy highway, this structure stands out—not because of the type of business but because the building not too subtly promotes the business it houses: This 5,900-square-foot building is the home of the area's Miller Beer distributorship. (And who can resist a nice cold beer?)

Tower Beverages' owner approached local architect Duane Meyers with a program to add on to an existing warehouse. Not wanting the owner to pass up the perfect opportunity for self-promotion, Meyers presented a few alternate solutions that would

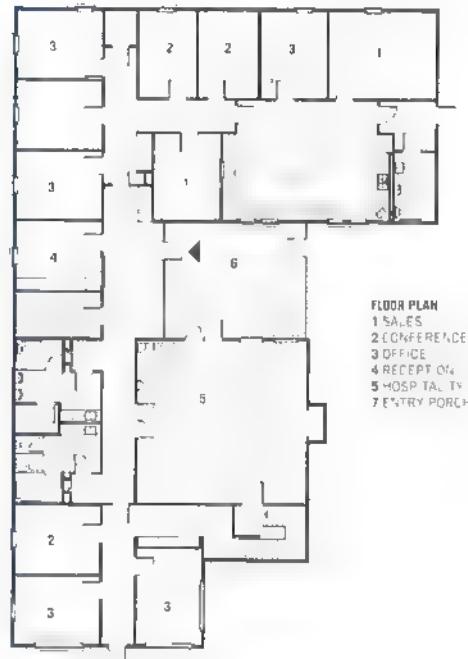
- provide the functional and economic program requirements
- provide an office setting that "fit" into the blue-collar beer drinking town, and
- promote the product to help narrow the gap with the competition

To achieve those goals, Meyers suggested additional program requirements which included

- provisions for security—The property to the south and east was frequented by many wandering va-



The no-frills aesthetic carries through from the exterior to the interior of the new Tower Beverages office building. Industrial materials allowed the architect to maintain a \$65-per-square-foot construction budget.



FLOOR PLAN
1 SALES
2 CONFERENCE
3 OFFICE
4 RECEPT. OFF
5 HOSPITAL RV
7 ENTRY PORCH



grants. The facility needed a "front" that acknowledged the main artery to the south and an access road to the east, but opened to the north.

- provisions for expansion—The new facility needed to provide a logical plan for expansion.
- provisions for zoning within the building—The building was to be used by three distinct yet integrated groups (management, sales and distribution, and retail sellers visiting for customer training).

The solution offered a stand alone building which was highly visible from State Highway 259 to the south, but was opened up to the north for functional and security reasons. It utilized blue-colored, industrial materials and forms, both for reasons of economy and aesthetics. The most prominent feature is a 20-foot-high backlit billboard representing a giant Miller Lite 12 pack. (The billboard can be switched out with other 12-packs, depending on which product is being promoted.)

This interesting project was awarded a Certificate of Merit for Design in the 2000 Northeast Texas AIA

Design Awards. Among the projects submitted, the jury saw this building as one that complemented the vernacular visual language of East Texas. The jurors agreed that the rustic appearance and the simple approach to materials meshed for a realistic look and fit well into the landscape. The idea of "building is billboard as billboard is building" intrigued them and they understood how Meyers had combined both form and function to make his client's name known in the community. ■

W. Dean Rowell practices architecture in Longview

RESOURCES ARCHITECTURAL WOODWORK: Longhorn Cabinet Works. ACOUSTIC CEILING: Ceiling Systems. CARPET: Cambridge Commercial Carpets. CONCRETE FLOOR STAIN: H & C Concrete. EXTERIOR GRAPHICS: Metromedia Technologies. GLAZED CURTAIN WALL: US Aluminum. LAMINATES: Nevamar Decorative Laminates. METAL DOOR FRAMES: Steelcraft. METAL ROOF: MBCI. METAL SIDING: MBCI. METAL WINDOWS: Alenco (All Seasons). PAINT: Kelly-Moore Paint Co. WALL COVERINGS: Koroseal. WOOD ROOF TRUSSES: Panel Truss



IMPROVING First Impressions

by Michael A. Alost

TOURISM IS BIG IN TEXAS. IT RANKS NUMBER two in the nation for pleasure travelers, vacationers, and other visitors who spend more than \$800 million dollars annually. To make the most of this valuable state resource, the Texas Department of Transportation decided in recent years to improve its service to travelers entering the state. One result of that decision was the inauguration of a new, innovative facility to replace existing rest stops at the state's borders. TxDOT last year opened six such facilities, called Travel Information Centers (TIC), including one in Texarkana by HLM Design of Dallas and another near Orange by PBK Architects of Houston.

TxDOT officials wanted to make full use of the state-owned locations along the interstate highways with existing facilities providing rest, literature, and service for travel planning. But the old-style rest stop offering restrooms, vending machines, and a bro-

chure rack was deemed no longer good enough. Instead, TxDOT officials decided to create a new model that would give visitors the best possible first impression of the Lone Star State.

TxDOT challenged architects with three goals. First, the new TIC facilities had to be eye-catching; imbued with a strong design that would completely erase the image of the old rest stop. Second, the building had to respond to its environment in terms of site relationships and historic context. Finally, once travelers were inside, the building had to support Texas-style service to the state's valued visitors.

Both of these new TIC projects succeed in all three respects. Not only do they create vivid, welcoming gestures to visitors entering Texas, but by using local buildings materials and cultural motifs, HLM and PBK Architects have designed facilities which give that greeting an East Texas inflection.



PROJECT TxDOT Travel Information Center, Texarkana

CLIENT Texas Department of Transportation

ARCHITECT HLM Design USA, Inc

CONTRACTOR Iowa Bridge & Culvert, Inc

CONSULTANTS Charles Gojer & Associates (structural); Hector Gomez Engineers (MEP); Mesa Design Group (landscape)

PHOTOGRAPHER Craig Blackmon

Making a tasteful impression with a building form is difficult, but HLM achieves this with style. The Texarkana building on Interstate 30 has a tall central hall topped with pitched roof, framed in steel, and clad in green glass. Surrounding the center piece are lower masonry forms of varying shapes that reflect different internal functions. The central hall is an arched shape. The tall, glass sides have sunscreens forming horizontal bands along the south and east of the hall. Seen from a car traveling along Interstate 30, the architecture is powerful enough to command the attention of visitors. Even at night the internal lights of the hall illuminate the glass enclosure which transforms into a beacon for travelers.

The grounds of the center are rooted to the site with abundant landscaping. Parking stretches out perpendicularly from the building entry. HLM used a simple central axis to organize the site and channel pedestrian circulation to the front door. Designers expect the longer walk from the parking lot will slow down a visitor's pace. This desired transformation – from interstate speed to foot speed – gives the travel center's staff a better opportunity to deliver quality service.

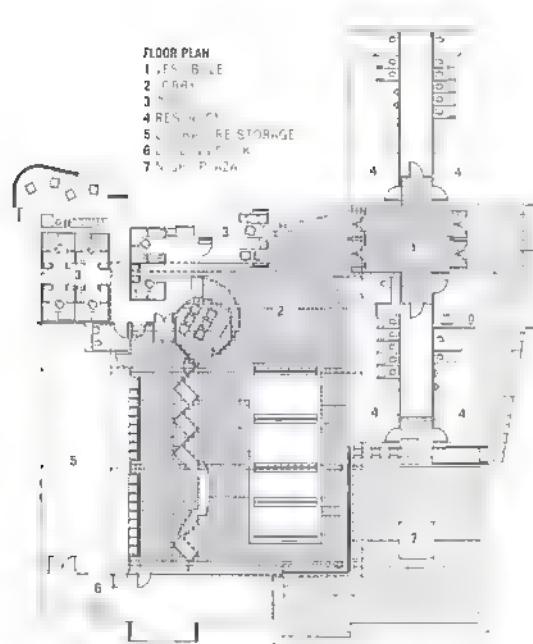
Building materials respond to the Texarkana region and the local history. They even hint at interior aspects of the Lone Star State yet to be discovered by the arriving traveler. The slopes of the facility's pitched metal roofs recall the Texas farming tradition and early pioneer buildings. The steel frame and metallic finishes on the roof and window frames correspond to the oil and gas industrial forms of East Texas. Green glass creates a cool reflection of the surrounding forests. Brick, the indigenous stone of East Texas, clads the lower walls of the building. HLM used several brick shapes to identify different functional components of the facility. The rich brown brick color contrasts nicely with the hard surfaces of glass and metal.



(opposite page) Drivers heading west out of Louisiana can't miss the Orange TIC's 42-foot-high star. **(this page)** Equally as powerful an image is the Texarkana facility's main building. Inside, the double-height space provides a comfortable sanctuary for visitors entering the state from Arkansas



(above) The pitched metal roof alludes to barns which travelers are sure to see on their journey along Texas highways.



While the towering roof of the central hall captures a visitor's eye from the highway, a low tower of Texas limestone is the defining form from the ground. Seen from the site entry and parking area, the squat tower flanks the main building entry. Its material and color complement the rest of the project. HLM designers used a basket weave bond to honor the region's Native Americans, the Caddo. A nice touch is the single crenelation on the tower's parapet, a gesture which draws from a number of subliminal references. Is it a roof scupper? Is it a gun port? There are many historic antecedents for this single element, and HLM has taken care to make the reference with restraint.

Like Texas, the inside space is big. Flanking the main entry are ample restrooms big enough to serve an airport. These facilities dispel any question that this building is an old style rest stop. One set of restrooms opens to both the interior and to the exterior plaza for off-hour use. In the main hall, visitors are treated to warm Texas hospitality. They can look up through tinted glass at the tall Texas sky while they browse through travel information arranged by the eight geographic regions of the state. HLM designed a comfortable mini-theater for viewing travel videos, and a service area where visitors can get trip counseling—TxDOT's way of helping visitors get the most out of their journey through the state. HLM has also created support space for staff offices, loading docks, and ample storage for travel literature. This back-of-house section is handy for staff efficiency, but well screened from the visitor.

HLM has responded with a solution that is arresting to interstate travelers, and at the same time, comfortable in scale for the pedestrian visitor. With this new facility, Texas has another architectural tool to help the state keep getting bigger and better.

RESOURCES MASONRY UNITS: Acme Brick Co., STONE: TexaStone Quarries, SPLIT-FACE CUSTOM CMU: Wilson Concrete Products Inc. METAL DECKING: Epic Metals Corp., METAL ROOFING: Architectural Building Components, GLAZED CURTAINWALL: U.S. Aluminum Corp., SPECIAL CEILING SURFACES: Hunter Douglas, PAINTS: ICI Dulux HIGH-PERFORMANCE COATINGS: Treinec Co. Inc., CARPET: Durkan Commercial



PROJECT TxDOT Travel Information Center, Orange County

CLIENT Texas Department of Transportation

ARCHITECT PBK Architects, Inc.

CONTRACTOR Daniels Building Construction

CONSULTANTS Holste & Associates, Inc. (MEP), D.Y. Davis Associates (structural); Landolt Engineers (civil), Clark Condon & Associates (landscape)

PHOTOGRAPHER Jud Haggard

A couple of miles outside of Orange, and just a mile in from the Louisiana border, is PBK Architect's answer to the challenges TxDOT officials set for the TIC program. Eye-catching it definitely is. Located on Interstate 10, within the dense foliage of the Sabine River's Blue Elbow Swamp, the Orange facility heralds its presence with a 42-foot galvanized metal star. Even someone driving over the 70 mph speed limit could not possibly miss this huge, dramatic emblem beckoning from the edge of the cypress forest.

The whizzing traffic audibly fades once a visitor steps from the spacious parking lot, past a line of trees, and into the canopied breezeway. "You immediately forget you're alongside the highway," says



Roy Montalbano, PBK's project manager. Indeed, here the visitor finds a much needed break from the nonstop whine of the interstate.

The main building, built on concrete piers, rises above the swamp, allowing the seasonally changing water levels to flow unobstructed underneath. This coexistence with the natural wetland environment is reflected in the cypress wood used for all of the structures. A cypress boardwalk also extends about 600 feet into the swamp to allow visitors an opportunity to see firsthand the flora and fauna. (TIC staff tell of encounters with wild hogs, snakes, and at least one alligator.) Plaques mounted on pedestals along the boardwalk describe the local wildlife and vegetation. Experts with the Texas Department of Parks & Wildlife created the plaques to ensure an educational experience for anyone wishing to venture out from the creature comforts available in the main building.

Finishes on the main building are consistent inside and outside — cypress wood siding and metal fascia — lending a solid, utilitarian aesthetic to the structure. Green tinted glass, similar to that used at the Texarkana TIC, makes up most of the wall facing out toward the swamp. The interior is roomy and visitors may browse leisurely through several hundred

brochures organized by regions of the state. Across countertops of Texas pink granite, TIC staff assist visitors with personal requests for information.

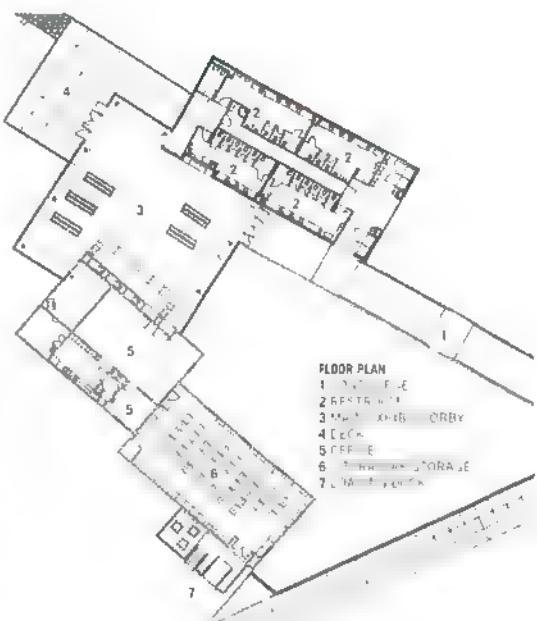
The efforts TxDOT and the architects have undertaken both near Orange and in Texarkana are remarkably successful in terms of giving new visitors to Texas a welcoming first impression. Each facility represents its own corner of the state in a special way, taking the forms and materials that make each region unique and fashioning the elements into visitor centers that travelers will enjoy while they're there and will remember down the road. ■

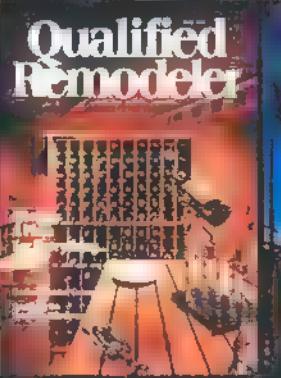
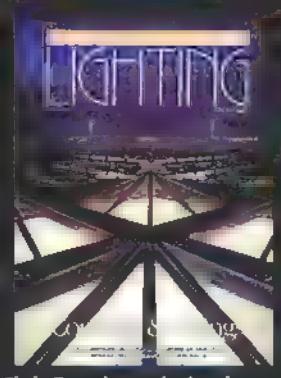
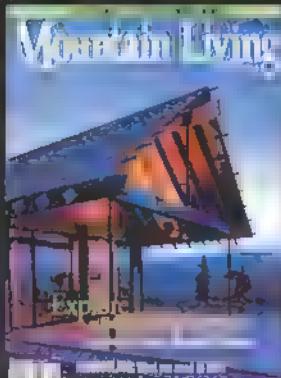
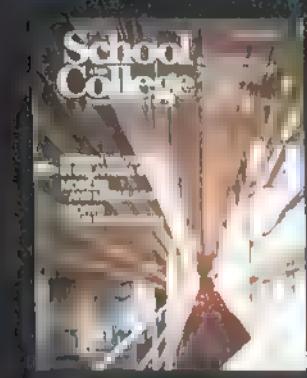
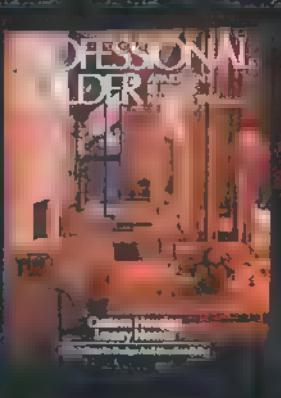
Michael Alost is an architect practicing in Shreveport.

RESOURCES UNIT PAVERS: Patterned Concrete by Rick Davis (supplier), SIGNAGE: D&S Sign & Supply, Inc., GRANITE: Natural Stone, Inc. (supplier), UNIT MASONRY WALL ASSEMBLIES: Eagle Concrete Products, METAL DECKING: Steel Ox, PRE-FAB WOOD JOINTS & TRUSSES: A1 Pan, Inc. (supplier), GLUE-LAMINATED TIMBER: R M Rodgers, Inc. (supplier), MEMBRANE ROOFING: Versico, METAL ROOFING: Steel Ox, ROOF ACCESSORIES: J M Maly Inc. (supplier), WOOD DOORS: Coker's Doors & Moulding Co., Inc. (supplier), WOOD WINDOWS: Oslo-American (supplier), UNIT SKYLIGHTS: Burns Skylighting Systems (supplier), TILE: Daltile, FIRE EXTINGUISHER: J M Maly Inc. (supplier)



(top left) Surrounded by cypress and pines, the visitor's center at Orange invites visitors to stroll along a boardwalk built out over the Blue Elbow Swamp (top right) Cypress wood and metal, shown here at the main entrance from the parking lot, are used consistently throughout all the structures.





TSA Design Awards

call for entries

ELIGIBILITY

Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located in another state may enter any number of projects located in Texas. Categories have the following requirements:

General Design (including adaptive-reuse), Interior Architecture or Restoration: Construction must have been completed after January 1, 1994.

Urban Design/Planning: The project must at least have an active client and some portion under construction.

25-Year Award: Any project completed on or before December 31, 1976

RULES

Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at

the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-year award projects may be submitted by the original architect, original architecture firm, a successor to the original architecture firm, or by a component of the AIA.

AWARDS

Architects and clients of winning projects will be honored at the TSA Convention in Dallas, November 2001.

Winning projects will be featured in the September/October 2001 issue of *Texas Architect* magazine. (Winning entrants may be required to pay a fee to defray the cost of color publication.)

RETURN OF ENTRIES

Entries from firms in large cities will be returned to the local AIA chapter office and held for pick-up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants via UPS ground or U.S. mail. Entries from Austin will be available for pick-up at the TSA offices. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

The TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence.

See back for entry form and specifications.

QUESTIONS?

Please call
Esra Gulenc at TSA,
512.478.7386
or e-mail
egulenc@texasarchitect.org

Deadline: June 15, 2001

ENTRY PACKAGE

Each entry package must contain the following items:

1. SLIDES
2. DATA SHEETS (4 COPIES)
3. ENTRY FORM
4. REGISTRATION FEES

1. Slides

Entrants must submit slides in a functional 80-slot slide carousel tray for each project, in which the slides are in proper order and position. **Your name or firm's name may not appear anywhere on any slide.** Each project is limited to 25 slides, presented in the following order:

The first slide of each entry must be a title slide that contains information about project type (see entry form); project size in gross square feet; and project location.

Following each title slide, each entry must include (in no particular order):

A: One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).

B: At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans;

C: One text slide containing a brief description of the project, including the program requirements and solution;

D: For restoration and adaptive re-use projects, at least one slide describing conditions before the current work started.

E: For the 25-year award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

2. Data Sheet

Each entry must include four copies of a data sheet consisting of a single image and text describing the project, including program requirements and solution, on one side of a letter-sized sheet of white paper. The image—a representative photograph or drawing—must be no larger 5" x 7". The four copies of the data sheet must be folded and placed inside the slide carousel box. For the 25-year award, up to four additional sheets of text and/or images may be submitted. **Do not write your name or the firm's name on this data sheet.**

3. Entry Form

Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

4. Entry Fee

TSA members: include a registration check for:

\$100 for the first entry

\$90 for the second entry

\$80 for the third and subsequent entries.

TSA non-members: For projects submitted by TSA non-members include a registration check for:

\$180 for the first entry

\$160 for the second entry

\$140 for the third and subsequent entries.

Make checks or money orders payable to Texas Society of Architects. You may pay entry fees for multiple entries on one check. No entry fees will be refunded.

Mail to:

Texas Society of Architects
816 Congress Ave., Suite 970
Austin, Texas 78701
Ph: 512.478.7386

Please provide all the information requested on this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

PROJECT CREDITS

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mailing Address _____

City/State/ZIP _____

Telephone _____

Fax _____

TBAE Registration # _____

PROJECT INFORMATION

Owner (at completion) _____

Architect _____

Project Name _____

Project Location _____

Size (sq ft) _____

Mo./yr completed _____

General Design 25-year award

Interior Architecture

Restoration/Renovation

Urban Design/Planning

Commercial Residential

Institutional Other (please specify) _____

Project type _____

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited, that I am authorized to represent those credited; that I am an architect registered with the TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature _____

Date _____

Fee enclosed

TSA members:

\$100 for first entry
\$90 for second entry
\$80 for third and subsequent entries

Non-members:

\$180 for first entry
\$160 for second entry
\$140 for third and subsequent entries

2001 TSA Design Awards
Call for entries



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Back from Disaster

ONE YEAR AGO, ON MARCH 28, BACK-TO-BACK tornadoes ravaged downtown Fort Worth, ripping into high-rise office buildings, killing five people, and causing an estimated \$450 million in damage. Today, with renovation and restoration well underway, the city is slowly recovering from the devastation.

The nine-story Cash America International building took the full brunt of the tornado. Carter & Burgess was immediately called in to assess the condition of the 20-year-old building, and the news was mixed.

While the building structure resisted to the immense force of the tornado, the mechanical and electrical systems were deemed inoperable. Few tenant spaces escaped the damage, interior walls, doors and ceilings succumbed to the tornado's pressure as well as to wind-propelled furniture and shards of glass.

"Reconstructing a building is more difficult than new construction because so many limiting components are already in place," says Tom Bessant, Cash America's executive vice president and chief financial officer.

After a thorough evaluation of the property, it was agreed that the building could indeed be salvaged

and, in fact, improved. By redesigning the curtain wall, for example, the restored building will be more spacious.

"The existing building had an Italian Travertine marble column at each corner with inset windows," says Carter & Burgess Senior Project Manager Bonnie Byrd. "We're bringing the windows out to make them flush with the corner columns. This will expand interior space by four feet on each side, adding a total of 15,000 square feet to the building. In addition, a new glass and granite exterior enclosure will weather much better, enhance the image of the 20-year-old building, and help erase the memories of a severely damaged structure."

Another benefit of the Cash America restoration is the opportunity to reduce building operating costs. "Along with reducing the number of glass components in the building, we also specified energy-efficient glass to be installed in conjunction with the new air conditioning system," says Chuck Nixon, principal and vice president at Carter & Burgess. "Our engineers found that the number of air handlers could be cut in half using state-of-the-art equipment. The new units will be more economical, yet more efficient than the old system."



(above) Detail of the Cash America International building. (below) The building was heavily damaged by the 2000 tornado. (right) Rendering by Carter & Burgess of the restored building. Photos and rendering courtesy Carter & Burgess.



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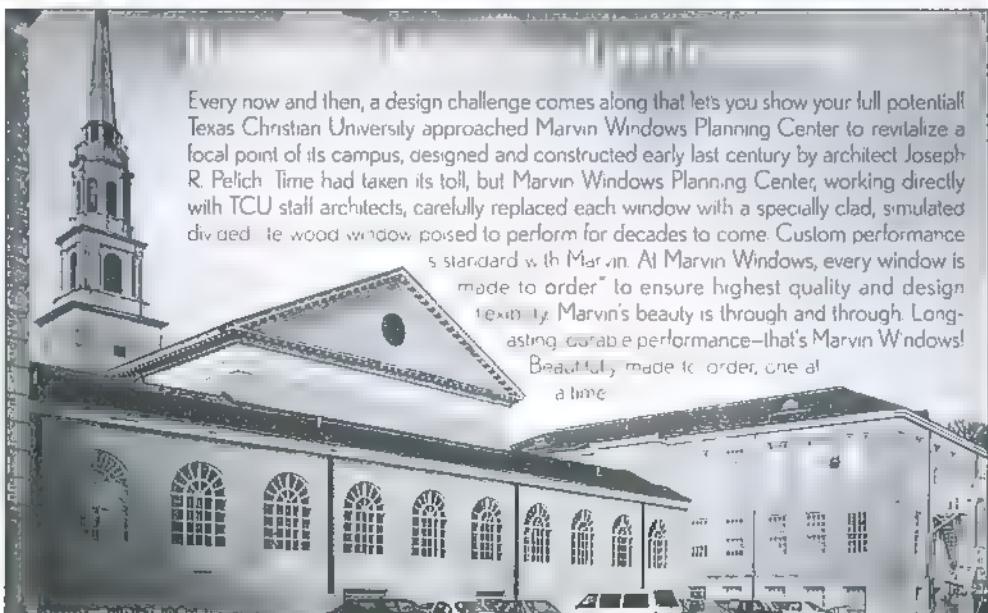
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Additional \$200 Million Sought for Restoration of Historic Courthouses

BUOYED BY THE \$50 MILLION ALLOCATED TWO years ago by state lawmakers, preservation activists are lobbying the current Texas Legislature for an additional \$200 million that preservationists say is necessary to restore dozens of historic courthouses.

Historic preservationists are asking lawmakers to continue funding the Texas Historic Courthouse Preservation Program, and refer to recent catastrophic fires to punctuate the urgency of their request. They also point to success stories such as the Ellis County Courthouse in Waxahachie and the Denton County Courthouse in Denton as evidence that restoration projects have given economic boosts to the local communities.

Restoration work is now underway at many of the 47 county courthouses which shared \$50 million approved by the 1999 Texas Legislature and disbursed last year through matching grants by the Texas Historical Commission. The courthouses receiving state funds include 29 structures built in the late nineteenth century, the oldest being the Lampasas County Courthouse in Lampasas from 1884 which won a \$2.3 million matching grant. The grants were announced in two rounds, beginning last May with Round I when 19 counties shared a total of \$42.4 million to cover costs of full restoration and preservation of their historic courthouses. Those counties were Atascosa, Bexar, Donley, Ellis, Erath, Gray, Grimes, Hopkins, Lampasas, Lee, Llano, Maverick, Milam, Presidio,

Rains, Red River, Shackelford, Sutton, and Wharton.

In Round II, announced in October, \$7 million was distributed to fund the drawing of architectural plans and specifications for future full rehabilitation of courthouses in Archer, Bee, Brooks, Cameron, Concho, Crosby, Dallas, Denton, Dimmit, Falls, Goliad, Hays, Hood, Hudspeth, Jeff Davis, Lamar, Lavaca, Leon, Maverick, Nueces, Parker, Potter, Rains, Val Verde, Wharton, Wheeler, and Williamson counties. In that second round, THC commission

members opted to award smaller amounts of money to a larger group of counties in order to get as many as possible started on the preservation of their historic courthouses. One exception was Newton County which was awarded \$415,533 to begin stabilizing and rebuilding that county's courthouse following a devastating fire last summer that was blamed on faulty wiring in the 97-year-old structure's attic.

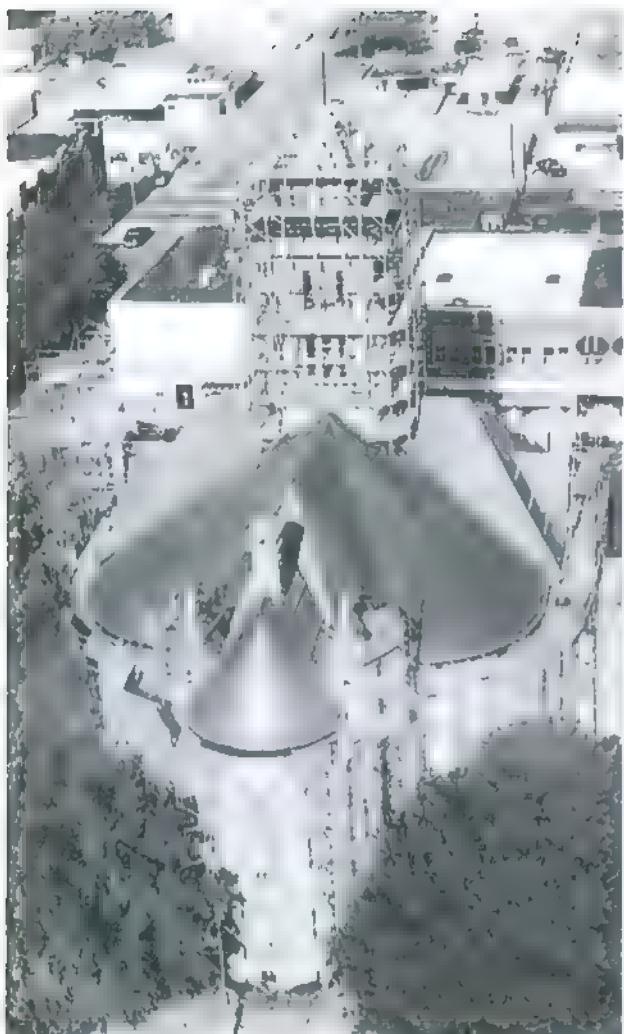
Should additional funding be earmarked by the 2001 Legislature, THC officials said the state commission plans to continue the program with several more rounds of grant opportunities. "It's inspiring to see so many communities enthusiastic about preservation," said THC Executive Director Larry Oaks. "Clearly the need is so great that we presently have 99 counties needing more than \$201 million for courthouse restoration projects."

Former Gov. George W. Bush and the Texas Legislature created the Texas Historic Courthouse Preservation Program in 1999 with the initial appropriation of \$50 million. "Preserving historic courthouses demonstrates a long-term vision on the part of a community and its elected officials," said THC Chairman John L. Nau, III. "This program represents one of the largest and most far-reaching historic preservation initiatives ever conceived by a state government. Texans can be proud of these efforts to preserve our state's rich history, but the need is still great."

Texas courthouses have been symbols of strength, pride, progress and democracy for more than 150 years. However, many of the state's more than 220 historic courthouses are in disrepair due to insufficient funding for building care and maintenance. Their plight gained national attention in 1998 when the National Trust for Historic Preservation named Texas courthouses to its list of America's 11 Most Endangered Historic Places.

"This groundbreaking program exists because people love historic courthouses and understand the benefits of restoring them to their original grandeur," said THC Architecture Director Stan Graves. "We are excited about the overwhelming response the program received from Texans and are more convinced than ever of the importance of preserving these Texas treasures for future generations to enjoy."

The Texas Historical Commission is the state agency for historic preservation. The agency administers a variety of programs to preserve the archaeological, historical, and cultural resources of Texas. For more information, visit the THC Web site at www.thc.state.tx.us or call 512/463-6094.



Restoration of the Ellis County Courthouse in Waxahachie began last year with work on the building exterior above the cornice line. The courthouse, built in 1897, received \$3.5 million in matching funds through the Texas Historic Courthouse Preservation Program; photo courtesy ARCHITEXAS—Architecture, Planning and Historic Preservation, Inc.



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**TEXAS
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2001 Honors Program

Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification, wildlife conservation; open-space protection; passage of laws protecting the public's health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

Award Categories

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations outside the profession whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

In 1999, the Honors Committee voted to expand the criteria for Citation of Honor to include individual artisans. The artisan nominee should show a collaborative nature in his or her contribution to projects.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions. Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges of

architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great breadth; influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media. Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership. Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Must be an architect member in good standing and an active member of the local AIA chapter for a minimum of two years (40 years of age is a recommended maximum for a nominee). The nominee should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers, exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years, this award is the highest honor the Society can bestow upon a firm. The Honors Committee will focus its evaluation on the quality of the firm's architecture and, secondarily, the firm's meritorious contributions to the profession and to the community. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years. Any TSA component may nominate one eligible firm.

Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture. TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and

dedicated AIA leader, recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, suggestions may be directed to the Honors Committee Chair, Debra J. Dockery, AIA.

Nomination Procedures

Except for the Llewelyn W. Pitts Award, each nomination must be submitted through the local chapter and must be in an approved format. TSA will provide nomination forms and portfolio criteria to each local chapter. Additional copies may be obtained upon request. Nominations for the Llewelyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the Chair of the TSA Honors Committee. No portfolio is to be submitted.

Selection and Notification

All TSA chapters are invited and encouraged to submit nominations to the Honors Committee. Forms and guidelines are sent to each component early in the year to allow ample time to compile nominations and assemble portfolios. Honor Award recipients are chosen by the members of the TSA Honors Committee in June of each year following a careful examination of nomination portfolios. The only nominations requiring board approval are those of Honorary Members; these are voted on at the July board meeting. Honor Awards recipients are notified of their selection and invited to the appropriate award ceremony during the annual TSA convention. Portfolios will be returned to the nominating chapters following the TSA Convention.

Presentation

Awards will be presented during TSA's 62nd Convention in Dallas, Texas, November 1-3, 2001. The names of Honor Awards recipients are published in *Texas Architect* and press releases are sent to the appropriate newspapers by the TSA publications staff.

Submission Deadline

All nominations must be received in the TSA office no later than 5:00 p.m. on Friday, May 25, 2001. Please direct questions to Esra Gulenc at 512.478.7386, or egulenc@texasarchitect.org. Nominations shall be sent to

Debra J. Dockery, AIA

Chair, TSA Honors Committee

Texas Society of Architects

816 Congress Avenue, Suite 970

Austin, Texas 78701

2001

TSA Design Awards

Deadline:
June 15, 2001

see the call for entries on page 43

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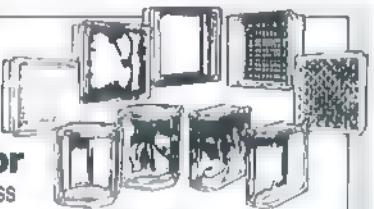
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Sacred Space

New forms of worship reflect a city's diverse demographics.



SOUTHEAST TEXAS IS WELL KNOWN FOR ITS water resources, oil and lumber industries, and its proximity to Louisiana. One fact not often recognized is the nature of the cultural boiling pot. A variety ethnic groups have made this corner of Texas home due to the low cost of living and the need for a stable labor force. In each of the three primary cities – Beaumont, Port Arthur, and Orange – identifiable ethnic communities have emerged. As typical within most growing cities, boundaries begin to form and segregation by culture and race can be identified.

As this urban phenomena occurs, forms of sacred space are built within neighborhoods and communities. A traveler passing through these areas once or twice a year may view these forms as cultural and

historical symbols. In contrast, the more frequent traveler begins to experience these forms as a comfortable manner of sharing a common life.

No different than the experience of visiting or living in any international city, these neighborhood forms speak of history, power, faith, and hope. And as these districts mature, second and third generations will expand beyond forms of faith to provide further essentials for their communities, such as shops and restaurants. While strengthening their own communities, these urban pioneers also create cultural opportunities for the neighboring populations.

ROB CLARK

Rob Clark is an architect practicing in Beaumont,

These holy places attest to recent additions to Port Arthur's cultural makeup. (left) Across a quiet street from the Queen of Vietnam Church, a Virgin Mary figure silently blesses visitors to a small park. (top) A former Protestant church has been converted into a Buddhist temple. (above) A statue of the Virgin of Guadalupe is the center piece for a new outdoor worship space at Our Lady of Guadalupe Church. Photos by Rob Clark.

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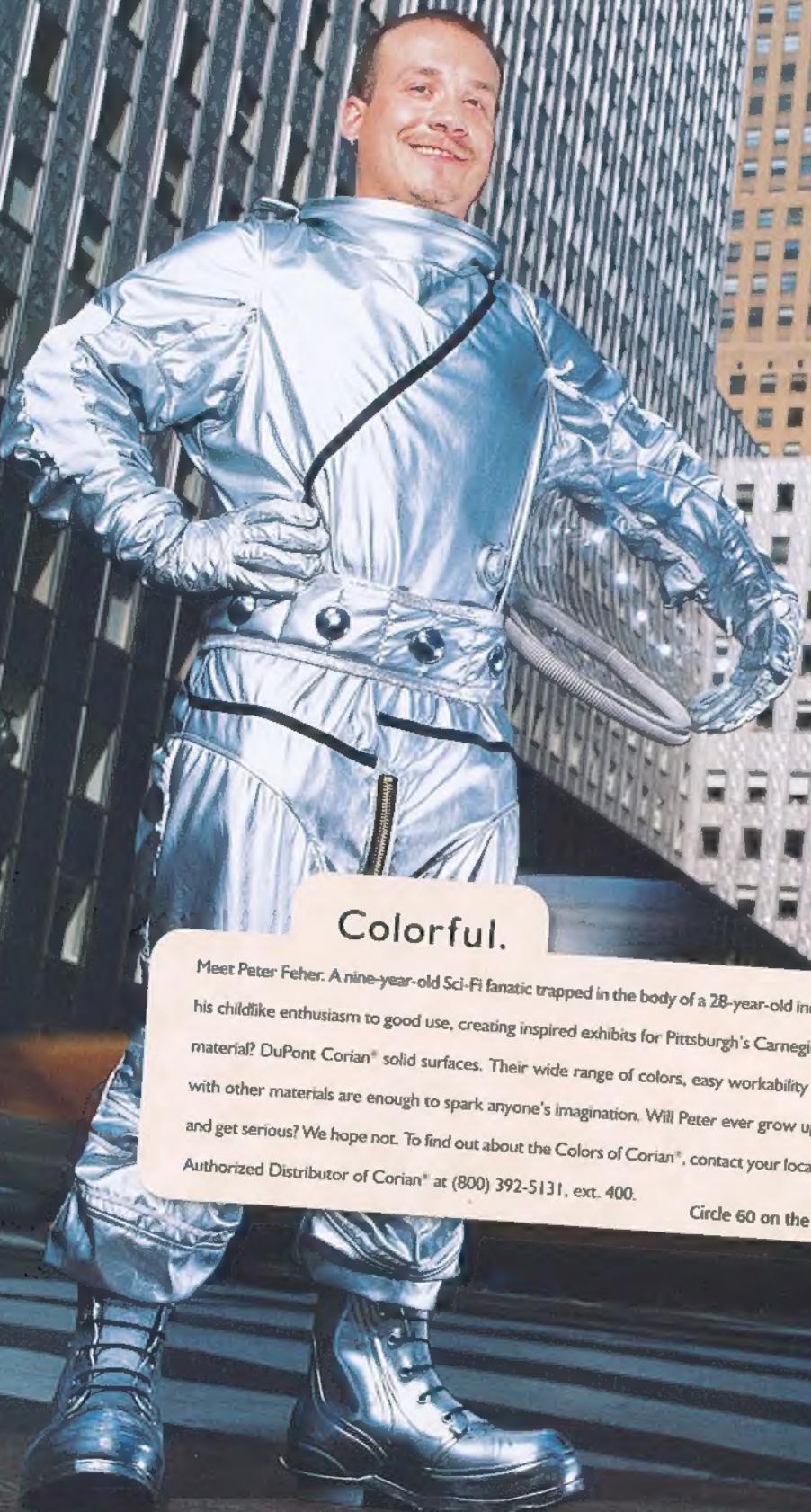
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